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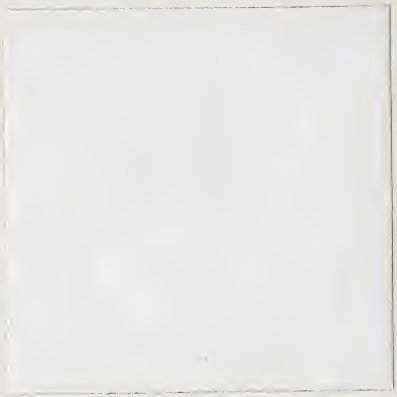

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HANS SEBALD BEHAM.

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CATALOGUE OF THE PRINTS AND ETCHINGS OF HANS SEBALD BEHAM,

PAINTER, OF NUREMBERG,

CITIZEN OF FRANK-

FORT, 1500-1550.

LONDON:

MRS. NOSEDA, 109, STRAND.

1877.

Reverſe copy of No. 100.

No. 268, *reverſed.*

HANS SEBALD BEHAM *was born in* 1500. *His brother Bartholomew and he were pupils of Albert Durer, and, together with Albert Altdorfer, Henry Aldegraver, George Pencz, Jacob Bink, and Hans Broſamer, became known as the "Seven Little Maſters." The ſame ſub-*

jects were used for design by each of them, and it is possible that those of them who were actually students in the employment of Durer had these and other subjects set to them by way of tasks. In 1518 *we first find Hans Sebald Beham's monogram on an engraving, No.* 1 *in this Catalogue. A facsimile of it on wood forms our first illustration. It represents a young girl, her head leaning on one side, and is signed with the letters H.S.P. This monogram he continued to use until the year* 1531, *when a goblet, No.* 93 *in this catalogue, first bears the letters H.S.B. There are no engravings known dated in the years* 1532, 1533,

or 1534, *but a picture now in the Louvre bears the last-mentioned date, and may have employed him in the interval to the exclusion of engraving. It represents four scenes in the life of David, and contains the artist's portrait and that of his patron, Albert, Cardinal Archbishop of Mentz, whose arms, in an undated and unsigned print, No.* 277 *in this list, of which an impression, perhaps unique, is in the Bibliothèque at Paris, may have been engraved, among other works, during those years. In* 1544 *he was a citizen of Frankfort, as appears by the inscription round a print of his arms, No.* 136. *In*

1541
HSB

1549 *he dated three engravings, Nos.* 168, 169, *and* 170, *and, according to ſeveral authorities, he died in* 1550.

Some doubts have been expreſſed as to his being the engraver both of thoſe prints which bear the H.S.P. and thoſe which have H.S.B., but, apart from the fact that the ſame change occurs in the ſignature of Barthel Beham, a compariſon of his works, chronologically arranged, ſhows a gradual progreſs from his early to his later manner, and leaves no queſtion as to his identity. His etchings are few in number, and for the moſt part inferior in execution (*Nos.* 23, 24, 27, 52, 60, 105, *&c.*). *His wood-engrav-*

ings are many in number, and are not here deſcribed, but ſeveral were reproduced by De Bry and others on copper, and ſome of them, bearing his initials, are occaſionally included in liſts of his prints. He ſeems to have worked chiefly for goldſmiths and for engravers on ivory. An inlaid box at South Kenſington has ivory copies of Nos. 76, 143, *and* 194, *in this liſt. He alſo ſeems to have made at leaſt one carving in ſoap-ſtone—his own portrait, afterwards copied by Hollar. Another portrait exiſts in a drawing at the Albertine Muſeum, in Vienna, but very few drawings from his hand have been identified.*

In the following list his dated works with the monogram H.S.P. are first given in chronological order. Next, those with the same signature which are undated, in the order in which they occur in Bartsch. His engravings with H.S.B. follow, also in the order of the years marked on them, and after them the list of undated works with the second monogram. Finally some doubtful or unsigned works, usually attributed to him, conclude the list.

The chief and latest authority for his life and that of Barthel Beham, is Rosenberg's volume, published at Leipzic, in

1872; *it contains, beſides the reſults of original reſearch, full references to previous writers on the ſubject. The preſent liſt is the firſt, however, in which a chronological order is attempted—an order which might, perhaps, have been ſo far purſued as to include nearly all his works from a careful compariſon of the ſtyle of each. At the end of the book will be found an index of the numbers in Bartſch, ſo as to render the catalogue more uſeful to collectors.*

Where I have added B.M., Par., Cam., Ox., or L., I wiſh to ſignify that impreſſions of a rare print exiſt in one or other of theſe collections:—The Britiſh Muſeum,

the Bibliothèque at Paris, the Fitzwilliam Muſeum at Cambridge, the Douce Collection in the Taylor Buildings at Oxford, or my own collection.

W. J. Loftie.

No. 1.

No. 267, *reverſed.*

DATED PRINTS MARKED H.S.P.

1518.

1.

GIRL'S HEAD: H. S. P. *with the* S *reverſed, and date* 1518, *left top corner. W.* $1\frac{1}{16}$ *in. H.* $1\frac{7}{16}$ *in. B. M. B.* 204.

1519.

2. ADAM, *ſeated on the ſtump of a tree, looking to right:* H. S. P. *and date* 1519, *right top*

corner, in a tablet. W. 2 *in. H.* 2 $\frac{9}{16}$ *in. States:* 1. *With horizontal lines only in ſky;* 2. *With croſs hatching.* *B.* 1.

3. EVE, *ſeated on the ſtump of a tree, looking to left:* H. S. P. *and* 1519, *left top corner. W.* 2 *in. H.* 2 $\frac{9}{16}$ *in. States:* 1. *With horizontal lines in ſky;* 2. *With croſs hatching.* *B.* 2.

4. HEAD OF CHRIST, *crowned with thorns:* H. S. P. *and* 1519, *right top corner. W.* 1 $\frac{1}{16}$ *in. H.* 1 $\frac{7}{16}$ *in. Par. Cam. L.* *B.* 27.

5. ST. JEROME, *walking to right:* H. S. P. *right bottom corner;* 1519, *left top. W.* 1 $\frac{1}{16}$ *in. H.* 2 $\frac{1}{4}$ *in.* *B.* 59.

6. LUCRECE, *ſeated at the foot of a tree, a dagger in her left hand: right bottom corner,* H. S. P.; *date,* 1519, *right, above. W.* 1 $\frac{6}{8}$ *in. H.* 2 $\frac{1}{4}$ *in. States:* 1. *With lines in ſky, but no*

background; 2. *With buildings to right and in background.* *B.* 78.

7. A STANDARD BEARER, *with open mouth: left top corner*, H. S. P.; *date*, 1519. *W.* $1\frac{6}{8}$ *in. H.* 3 *in.* *B.* 201.

Sometimes described as an etching, which it is not.

1520.

8. CHRIST *at the foot of the Croſs, with chalice and wafer: on tablet, right bottom*, H. S. P., 1520. *W.* $3\frac{3}{8}$ *in. H.* $5\frac{3}{16}$ *in.* *B.* 26.

9. HEAD OF CHRIST, *crowned with thorns, front face and ſurrounded with rays:* H. S. P., 1520, *on tablet, middle bottom. W.* $1\frac{3}{16}$ *in. H.* $1\frac{3}{8}$ *in. Cam. L.* *B.* 28.

10. HEAD OF CHRIST: H. S. P., 1520, *left top. W.* $1\frac{1}{2}$ *in. H.* $2\frac{1}{16}$ *in. B. M. Par.* *B.* 29.

Theſe three heads (*Nos.* 4, 9, *and* 10) *are all rare.*

11. CHRIST IN GLORY, *holding the globe in left hand: in background left, with date over,* 1520, H. S. P. *W.* $1\frac{6}{8}$ *in. H.* $2\frac{7}{16}$ *in.* *B.* 36.

The first piece of a set of seven (11 *to* 17).

12. ST. PETER AND ST. PAUL, *walking to right: left bottom corner, on a white tablet,* H. S. P., 1520. *B.* 37.

13. ST. PHILIP AND ST. JAMES, *walking to right: in sky, right,* H. S. P., 1520. *B.* 38.

14. ST. ANDREW AND ST. THOMAS, *walking to right: left top, on white tablet,* H. S. P., 1520. *B.* 39.

15. ST. MATTHEW AND ST. JOHN, *seated, looking to left: left top, on white tablet,* H. S. P., 1520. *B.* 40.

16. ST. SIMON AND ST. THADDEUS, *walking to left: on white tablet, left bottom,* H. S. P., 1520. *B.* 41.

17. ST. BARTHOLOMEW AND ST. MATTHIAS, *walking to left: in ſky, left,* H. S. P., 1520. *B.* 42.

18. VIRGIN AND CHILD, *on a creſcent:* H. S. P., 1520, *left bottom corner, on a tablet, W.* $2\frac{5}{16}$ *in. H.* $3\frac{1}{4}$ *in.* *B.* 17.

19. VIRGIN AND CHILD, *with a pear: right bottom, on a tablet,* H. S. P., 1520. *W.* 3 *in. H.* $4\frac{3}{8}$ *in.* *B.* 18.

20. VIRGIN AND CHILD, *ſeated on a bank, her feet to left: the Child has an apple in His hand: a dry tree to left: left below,* H. S. P., 1520. *W.* 4 *in. H.* $4\frac{3}{4}$ *in.* *Not in B.*

Mentioned by Paſſavant, No. 260, *who ſays it looks like an engraving on wood. Coll. Albertine.*

21. ST. JEROME, *holding a crucifix, a lion ſitting behind: on white tablet, left bottom corner,* H. S. P., 1520. *W.* $2\frac{1}{2}$ *in. H.* $3\frac{7}{16}$ *in.* *B.* 60.

22. ST. JEROME, *holding a ſtone in right hand, a city in the background, and an arch overhead: on a ſtone, middle bottom,* H. S. P., 1520. *W.* $2\frac{7}{8}$ *in. H.* $4\frac{3}{16}$ *in.* *B.* 62.

23. ST. JEROME, *an etching:* H. S. P., 1520, *left top.* *W.* $2\frac{3}{4}$ *in. H.* $4\frac{13}{16}$ *in.* *B.* 61.

24. A HERMIT *ſeated on the ground in a wood: above, an angel flying:* H. S. P., 1520, *right top.* *W.* $1\frac{9}{16}$ *in. H.* $2\frac{1}{2}$ *in.* *B.* 66.

An etching, *very much in Altdorfer's manner.—B. M.*

25. DIDO, *ſeated, looking to left: inſcription on ſeat* "REGINÆ · DIDONIS · IMAGO · IMPROBE · AMOR: QUID · NON · MORTALIA · PECTORA · COGIS · VIRG: IN · QUARTO · AENEIDOS." *Below the inſcription to left,* H. S. P., 1520. *W.* $3\frac{1}{2}$ *in. H.* $4\frac{5}{8}$ *in.* *States:* 1. *Size,* $3\frac{3}{4}$ *in. by* 5 *in.*,

afterwards cut above, below, and at left ſide; 2. *Size, as given above.* *B. M.* 1, 2. *B.* 80.

Imitated from a print by Marc Antonio, after Raphael, repreſenting Venus and Cupid. The ſame figure, with a cupid, was engraved by A. Altdorfer (*B.* 34).

26. FORTUNE, *naked, ſtanding on a globe, holding in her left hand a bridle: left below, on a tablet,* H. S. P., 1520. *Round, 5 in. diam.* *B.* 139.

Scarce.

27. SOLDIER, *with ſpear in right hand, ſtanding by a tree: right bottom corner, in a tablet,* H. S. P., 1520. *W.* $2\frac{1}{2}$ *in. H.* $3\frac{1}{2}$ *in.* *B.* 203.

Etching.

28. A PEASANT, *with a baſket of eggs and a hare:* H. S. P., 1520, *left, above. W.* $1\frac{3}{8}$ *in. H.* $1\frac{7}{8}$ *in. States:* 1. *No ſky or landſcape;* 2. *With ſky, &c.* *B.* 191.

29. A PEASANT WOMAN, *with a gooſe: left, below,* H. S. P., 1520. *W.* $1\frac{3}{8}$ *in. H.* $1\frac{7}{8}$ *in.*

States: 1. *No ſky or landſcape;* 2. *With ſky, &c.* *B.* 192.

30. A MAN AND A WOMAN, *with a baſket of eggs:* H. S. P., 1520, *right top corner. W.* $1\frac{1}{2}$ *in. H.* 2 *in.* *B.* 193.

31. A BAG PIPER *embracing a girl:* H. S. P., 1520, *mid top. W.* $2\frac{7}{8}$ *in. H.* $4\frac{11}{16}$ *in.* *B.* 195.
An etching.

32. THE HANDLE OF A DAGGER: *above, Mars, ſtanding: below, foliage: right, above,* H. S. P., 1520. *H.* 5 *in. Par. Not in B.*
A doubtful piece.

1521.

33. THE INFANT CHRIST, *ſeated on the ground, holding a globe in the right hand, and raiſing the left to bleſs:* H. S. P., *and date* 1521, *left top corner. W.* $1\frac{3}{16}$ *in. H.* $1\frac{9}{16}$ *in. Par.* *B.* 22.

34. ST. JEROME, *seated on a stone under an arch, looking to right, with hands joined: before him an angel:* H. S. P., 1521, *on a tablet, mid top. W.* $2\frac{7}{8}$ *in. H.* $4\frac{3}{8}$ *in.* *B.* 63.

35. ST. ANTHONY, *seated, writing: behind him a pig's head: before him, to left, a crucifix, at his feet a bell:* H. S. P., 1521, *on a tablet, left bottom corner. W.* $2\frac{1}{2}$ *in. H.* $3\frac{5}{8}$ *in. States:* 1. *With the tablet blank, Ox.;* 2. *With monogram and date.* *B.* 64.

36. ST. SEBALD, *seated under a tree, on which a bird is feeding its young: he holds a church in his right, and a staff in his left hand:* H. S. P., 1521, *on a tablet, right bottom corner. W.* $4\frac{7}{16}$ *in. H.* 6 *in. States:* 1. *Size as above;* 2. *Reduced to* $3\frac{7}{8}$ *in. by* $4\frac{11}{16}$ *in., the top and left side being cut.* *B.* 65.

Impressions in both states are in B. M., Par., Cam.

37. A SAINT, *attended by an angel: ſigned* H. S. P., 1521. *Mentioned by Nagler:* III S. 618. *Not in B.*

38. A SOLDIER, *ſeated, looking to left, beſide a girl, whom he embraces:* H. S. P., 1521, *left top. W.* 2 *in. H.* 3 *in.* *B.* 202.

Etching. There is a reverſed copy ſigned and dated. Cam.

39. CUPID *on a Dolphin:* H. S. P., 1521, *left top. W.* $1\frac{1}{2}$ *in. H.* $1\frac{3}{16}$ *in. Par. B.* 92.

40. CUPID *on a Dolphin:* H. S. P., 1521, *right top. W.* $1\frac{9}{16}$ *in. H.* $1\frac{3}{16}$ *in. Par. B.* 93.

Alſo by J. Bink (*B.* 47.)

1522.

41. A MAN, *holding with his right the left hand of a girl, her head wreathed with flowers, and dancing to right:* H. S. P., 1522, *on tablet left top. W.* 2 *in. H.* $3\frac{1}{16}$ *in.* *B.* 194.

There is a very ſimilar but ſmaller print by Bink. (*B.* 75.)

1523.

42. EVE, *ſtanding looking to left, an apple in her left hand, a dead ſerpent in her right: behind her a lion, ſitting:* H. S. P., 1523, *right top corner on a tablet. W.* $2\frac{1}{16}$ *in. H.* $3\frac{3}{16}$ *in. States:* 1. *Sky with one ſet of lines;* 2. *Sky dark.* *B.* 4.

Alſo by Bink. The match of No. 45.

43. TRITON *bearing a nymph to left, her face full:* H. S. P., 1523, *right bottom corner. W.* $2\frac{1}{16}$ *in. H.* $1\frac{1}{2}$ *in.* *B.* 86.

44. TRITON *bearing a nymph to right, her face profile:* H. S. P., 1523, *left bottom corner. W.* $2\frac{1}{16}$ *in. H.* $1\frac{1}{2}$ *in.* *B.* 87.

1524.

45. ADAM, *ſtanding looking to right, an apple in his right hand, and a dead ſerpent in his left: behind him, a bull ſitting:* H. S. P., 1524, *right*

top, on a tablet. W. $2\frac{1}{16}$ *in. H.* $3\frac{1}{16}$ *in. States:* 1. *With one ſet of lines on ſky, right;* 2. *With ſky dark.* *B.* 3.

The match of No. 42.

46. FORTITUDE, *ſeated, looking to left, on a lion: on a tablet at her feet,* H. S. P., *date, right top,* 1524. *Left top the words* "FORTEZA VIRTUS." *W.* $1\frac{3}{8}$ *in. H.* $2\frac{1}{8}$ *in.*

Not mentioned by Bartſch, but not uncommon.

47. A VASE *riſing from a pair of Dolphins, and ſupported by two cupids:* H. S. P., 1524 *mid bottom. W.* $1\frac{5}{16}$ *in. H.* 2 *in.* *B.* 243.

1525.

48. A SHEPHERD, *ſleeping, with a lamb in his lap: behind, to right, a city and mountains: on a tablet, left top corner,* H. S. P., 1525. *W.* $3\frac{1}{8}$ *in. H.* 2 *in.* *B.* 216.

This ſubject was alſo uſed by Bink (*B.* 76).

1526.

49. Moses and Aaron, *reading a book : on a tablet, right top corner,* H. S. P., 1526. *W.* $4\frac{7}{16}$ *in. H.* 3 *in.* *B.* 8.

50. A Standard Bearer : *on a tablet againſt a wall, left,* H. S. P., 1526. *W.* $1\frac{7}{8}$ *in. H.* 2 *in. States :* 1. *With one tuft of graſs, left ;* 2. *With additional blades of graſs.* *B.* 200.

51. The Chastity of Joseph : *right bottom corner,* H. S. P., 1526. *Round, 2 in. in diameter.* *B.* 13.

52. A Pair of Lovers *embracing :* H. S. P., 1526, *mid top.* *W.* $2\frac{1}{2}$ *in. H* $3\frac{5}{16}$ *in. States :* 1. *With the figure* 2 *in date reverſed ;* 2. *With the* 2 *adjuſted ;* 3. *With retouches.* *B.* 209.

Etching.

53. A NAKED WOMAN, *with a child, overcome by Death: no monog.*, 1526, *left top. W.* $2\frac{7}{8}$ *in. H.* $4\frac{9}{16}$ *in.* *B.* 147.

A doubtful etching *which I have never seen.*

54. VASE, *supported by cupids and dolphins:* H. S. P., 1526, *bottom, middle. W.* $1\frac{1}{8}$ *in. H.* $2\frac{1}{16}$ *in.* *B.* 238.

55. ORNAMENT: H. S. P., 1526, *mid top. W.* $\frac{13}{16}$ *in. H.* $5\frac{5}{16}$ *in.* *B.* 246.

1527.

56. ORNAMENT: H. S. P., *mid bottom*, 1527. *W.* $\frac{13}{16}$ *in. H.* $5\frac{3}{16}$ *in. Cam.* *B.* 245.

Rosenberg gives the date as 1528. *There is probably some confusion about these ornaments* (*B.* 243, *&c*).

1529.

57. ADAM AND EVE *standing at either side of a tree in which the serpent is coiled: Adam is*

left, Eve right: on a tablet mid bottom, H. S. P., 1529, *W.* 2 *in. H.* $3\frac{1}{8}$ *in.* *B. App.* 1.

This print has uſually been deſcribed as "falſely attributed to H. S. Beham," but without reaſon. The ſtyle is not his fineſt, but the work cloſely correſponds with that in the Cleopatra *of the ſame year, one of his beſt pieces. B. M.*

58. CLEOPATRA, *ſtanding, naked, in a priſon, holding a viper. To the left the name* KLEOPATRA: *right, bottom,* H. S. P., 1529, *W.* $1\frac{13}{16}$ *in. H.* $3\frac{1}{4}$ *in.* *B.* 76.

59. DEATH *ſeizing an immodeſt couple: to the right a child puts its hand into a bag of money: on a tablet at left ſide,* HO MORS ULTIMA LINEA RERUM: *on a tablet left top,* H. S. P., 1529. *W.* $1\frac{7}{8}$ *in. H.* $3\frac{1}{16}$ *in. Oxford. B.* 152.

1530.

60. ST. JOACHIM AND ST. ANNE *at the Golden Gate: middle bottom,* H. S. P., 1530. *W.* $1\frac{5}{8}$ *in. H.* $2\frac{1}{2}$ *in. Etching, B. M., Par. B.* 21.

61. VASE, *with cover, on which are three ovals each engraved with a figure: inſcription above,* "HIE OBEN MAGST AVCH EIN FVVS MACHEN:" *at the left ſide, where a line marks the opening of the lid,* "AVF": *left, bottom,* H. S. P., *date, right, bottom,* 1530. *W.* $2\frac{1}{16}$ *in. H.* $3\frac{5}{8}$ *in.* *B.* 239.

62. VASE: *on the cover three ovals, each engraved with two figures: left,* H. S. P., *and right,* 1530. *W.* $2\frac{1}{16}$ *in. H.* $3\frac{5}{8}$ *in.* *B.* 240.

63. VASE: *round the middle eleven ovals:* H. S. P., *left, and* 1530, *right. W.* $2\frac{1}{16}$ *in. H.* $3\frac{5}{8}$ *in.* *B.* 241.

UNDATED PRINTS MARKED H. S. P.

64. LOT *and his daughters:* H. S. P., *below to the right on a tablet. Round,* $2\frac{1}{16}$ *in. diam.* *B.* 9.

65. JUDITH, *naked, ſtanding, attended by a woman who holds a bag, into which ſhe puts the head of Holophernes: at the left ſide the name,* "IVDITH:" H. S. P., *left bottom corner. W.* $2\frac{1}{16}$ *in. H.* $4\frac{1}{4}$ *in.* *B.* 10.

66. ACHILLES AND HECTOR, *fighting: left above, the word* ACHILES, *and right,* HECDOR: *left top,* H. S. P. *W.* $3\frac{1}{4}$ *in. H.* $1\frac{1}{8}$ *in.* *B.* 68.

67. BATTLE OF GREEKS AND TROJANS: *left below, the word* KRICHEN, *and right* DROIONER: *right top corner,* H. S. P. *W.* $3\frac{1}{4}$ *in. H.* $1\frac{1}{8}$ *in.* *B.* 69.

68. REGULUS: *within a circle, and ornaments.* H. S. P., *mid bottom. W.* $1\frac{3}{16}$ *in. H.* 2 *in. B. M., Par.* *B.* 71.

Etching.

69. CIMON AND PERO: H. S. P. *left, above. Round.* $1\frac{3}{4}$ *in. diam.* *B.* 72.

Etching.

70. CIMON NOURISHED BY HIS DAUGHTER PERO: *in a circle ſurrounded with ornaments, conſiſting of a pair of tritons wielding clubs.* H. S. P., *in the circle, left, above. W.* 4 *in. H.* $1\frac{1}{2}$ *in.* *B.* 73.

Etching.

71. MUCIUS SCÆVOLA: *in a circle ſurrounded with ornaments, conſiſting of genii.* H. S. P., *mid. top. W.* $2\frac{1}{16}$ *in. H.* $2\frac{5}{8}$ *in. Cam., Par.* *B.* 81.

72. AN EMPEROR: *half-length, in armour, within a circle.* H. S. P., *bottom, middle. The plate meaſures W.* $1\frac{7}{8}$ *in. H.* $1\frac{6}{8}$ *in., the circle being* $1\frac{7}{16}$ *in. diam.* *B.* 85.

Roſenberg ſuggeſts that this is a portrait of Maximilian I.

73. THE JUDGMENT OF PARIS: H. S. P., *middle top. Round,* $2\frac{1}{16}$ *in. diam.* *B.* 88.

This ſubject is alſo treated by Barthel Beham, B. 26.

74. VENUS AND CUPID: *on a tablet, right bottom corner* "AVDACES · VENVS · IPSA · IVVAT:" *on the ſame tablet,* H. S. P. *W.* 2 *in. H.* $3\frac{1}{16}$ *in.* *B.* 90.

75. FOUR CENTAURS, *each bearing a nymph, an ornament in the centre,* H. S. P., *middle top. W.* $3\frac{1}{4}$ *in. H.* 1 *in. States:* 1. *With two ſets of croſs-hatching lines;* 2. *With three.* *B.* 94.

76. TWO MEN *on horſeback, each with a woman behind him, and combating a man on foot, all nude: middle top,* H. S. P., *W.* $3\frac{5}{8}$ *in. H.* $1\frac{7}{8}$ *in. States:* 1. *With horizontal lines in background;* 2. *With croſs-hatching.* *B.* 95.

77. CHARITY: *inſcription on tablet, right top,* "CHARITATIS · VIRTVS:" *under inſcription,* H. S. P. *W.* $1\frac{1}{16}$ *in. H.* $2\frac{1}{16}$ *in.* *B.* 137.

78. PROCESSION: *a man and woman in a chariot, with palm-bearers, and a man on horſe-back, galloping; going to left:* H. S. P., *right below. W.* $\frac{3}{4}$ *in. H.* $4\frac{7}{8}$ *in.* *B.* 142.

Alſo in reverſe by Barthel Beham, B. 44 (*ſee No.* 169).

79. TWO MUSICIANS *walking to left, a young woman behind to right:* H. S. P., *right top corner. W.* $1\frac{7}{16}$ *in. H.* $1\frac{7}{8}$ *in.* *B.* 190.

Roſenberg ſays the monogram is H. S. "B., *left above." A very ſcarce print, which I have not ſeen.*

80. THREE MEN: *one to left with a long robe; one to right bearing a ſack and a jug; one in centre, very obſcure, ſtanding behind a tall vaſe. In a circle, the corners filled with foliage: on a tablet, middle below,* H. S. P. *2 in. ſquare.* *B.* 206.

Etching.

81. THREE CHILDREN, *one in boots, four others in background: middle, below,* H. S. P. *Round,* $2\frac{1}{16}$ *in. diam.* *B.* 210.

82. A FEMALE CHILD *aſleep, with a dog: on a ſtone, left above,* H. S. P. *Round.* 2 *in. diam.* *B.* 211.

83. FOUR HORSES: *in a large coarſe ſtyle, apparently an etching; on a large tablet above, from which ſomething ſeems to have been eraſed,* H. S. P. *W.* $5\frac{11}{16}$ *in. H.* $4\frac{3}{4}$ *in. B. M. B.* 217.

84. STUDY OF A HORSE'S HEAD, *to right, with diagram: mid top,* H. S. P. *W. of plate,* $3\frac{5}{8}$ *in. H.* 2 *in.* *B.* 218.

85. THREE MEDALS: 1. *To left, a man's buſt in profile, looking to right, with the inſcription,* ULRICH GEBHART MUNCZMASTER; 2. *In the middle, a woman's head in profile, turned to left;* 3. *To right, a man's head in profile, turned to right: middle, above,* H. S. P. *W.* 3 *in. H.* 1 *in. States:* 1. *No inſcrip. Par.* 2. *as above.* *B.* 221.

86. THREE MEDALS: *the ground croſs-hatched: each medal* $1\frac{1}{32}$ *in. diam., containing ſhields,* 1. *A unicorn counter-ſaliant: with helmet bearing creſt, A demi-unicorn between two horns:* 2. *Quarterly,* 1 *and* 4, *Per pale;* 2 *and* 3, *A bend ſiniſter between twelve billets, over all, a blank ineſcutcheon; with three helmets and creſts,* 1, *in the centre, Two horns, united by a coronet;* 2, *the dexter, A wing;* 3, *the ſiniſter, A roundel charged with the arms in the ſecond and fourth quarters:* 3. *Bendy, ſiniſter, of four pieces; with a helmet affronté, and creſt, Two wings, bendy, as in the arms. Right, below,* H. S. P. *The plate meaſures W.* $3\frac{5}{16}$ *in. H.* $1\frac{3}{16}$ *in.; the engraving, W.* $3\frac{1}{4}$ *in. H.* $1\frac{1}{16}$ *in. Par. B. M.* B. 222.

87. THREE MEDALS: *reverſe of foregoing: between* 2*nd and* 3*rd, at bottom,* H. S. P. *W.* $3\frac{1}{4}$ *in. H.* $1\frac{1}{16}$ *in. Par.* B. 222.

There are two wings in the creſt of the ſecond helmet of No. 2, *and alſo in the creſt of No.* 3.

88. Arms of Melchior Pfinzing: *signed* H. S. P. *Round. 2 in. diam. Par. Not in B.*

89. Cuirass, *supported by a merman and a mermaid:* H. S. P. *mid top. W.* $2\frac{1}{16}$ *in. H.* $1\frac{3}{32}$ *in.* *B.* 223.

90. Vase, *with two Cupids, the left naked, the right draped:* H. S. P. *mid top. W.* $3\frac{1}{4}$ *in. H.* $1\frac{1}{16}$ *in.* *B.* 233.

91. Grotesque Faun *between two Cupids.* H. S. P. *left bottom. W.* $3\frac{1}{4}$ *in. H.* $1\frac{1}{16}$ *in.* *B.* 234.

92. A Winged, Bearded, Half-length Male Figure, *with foliage, and two half-length female figures right and left.* H. S. P. *left above. W.* $5\frac{1}{8}$ *in. H.* $\frac{3}{4}$ *in. Cam. Not in Bartsch. Passavant*, 266. *Scarce.*

Dated Prints marked H. S. B.

1531.

93. Vase, *highly ornamented, two genii at the foot.* H. S. B. 1531, *middle below.* *W.* $2\frac{1}{8}$ *in.* *H.* $3\frac{11}{16}$ *in.* *B.* 242.

1535.

94. Two Couples *seated, between them a jester: to the left a tree: right top corner,* H. S. B. *date mid top,* 1535. *W.* $2\frac{1}{16}$ *in.* *H.* $1\frac{3}{16}$ *in.* *B.* 212.

This exquisite little piece has puzzled the authorities, most of whom confound it with No. 265. *It is, however, a different print and from a different plate. The following points may be noticed:—In the present plate the date occurs in the earliest impressions; there is cross-hatching on the Jester's breast; the lines on the sleeper's face are drawn from left, above, to right, or as heralds say, "in bend dexter": the knees of the same figure are striped. For other differences, see under No.* 265, *of which it is very likely that this print is a repetition. There are many copies, and one of them in reverse is possibly by Beham. The original plate is, or was lately, in existence.*

95. A WINGED FEMALE CHILD, *holding in her left hand a helmet and creſt, and leaning her right on a ſhield charged with three ineſcutcheons in a bordure: her left foot is on a globe, beſide which is the monog.* H. S. B., *and date* 1535. *W.* $2\frac{3}{16}$ *in. H.* $3\frac{3}{8}$ *in.* *B.* 258.

The match of No. 274.

1536.

96. ADAM AND EVE *embracing under a tree in which is the ſerpent: Adam looks to right: a ſtag's head appears in background. On tablet, left bottom corner,* H. S. B., 1536. *W.* $2\frac{1}{16}$ *in. H.* $3\frac{1}{16}$ *in. Par. Cam. L.* *B.* 5.

1537.

97. TRAJAN, *at the head of an army, on horſeback: a woman kneels in front, a dead child on the ground before her. Above, on a tablet extending acroſs whole width of plate, are*

ſix lines of inſcription, beginning, IMP. TRAIANVS, *and ending with* ADIVDICAVIT *in a line by itſelf. Under the inſcription is* 15 H. S. B. 37. *W.* $3\frac{1}{8}$ *in. H.* $4\frac{3}{8}$ *in. States:* 1. *Without date;* 2. *With date.* *B.* 82.

98. TWO PEASANTS: *ſcene from the ſet of the Little Feſtival (ſee Nos.* 237, *&c.)* H. S. B., 1537, *right, above. W.* $1\frac{3}{16}$ *in. H.* $1\frac{7}{16}$ *in.* *B.* 177.

Repeated from right hand group in No. 234.

1538.

99. THE PRODIGAL, *kneeling to left, a wood to right, fine landſcape behind: below,* PECCAVI IN CŒLUM ET CORAM TE. LVCÆ .XV. H. S. B., *left top corner, with date,* 1538. *W.* $4\frac{9}{16}$ *in. H.* $2\frac{13}{16}$ *in.* *B.* 35.

In the early ſtates traces of a monogram and date appear in the ſky, middle top. There is a coarſe retouch by a different hand.

1539.

100. MELANCHOLY, *ſeated, looking to right: in a tablet, right top,* "MELENCOLIA:" *left top corner, in a tablet,* H. S. B., *date mid top,* 1539. *W.* $2\frac{1}{16}$ *in. H.* $3\frac{1}{8}$ *in. States:* 1. *Before monogram, date, name in tablet, and landſcape;* 2. *With monogram. Par.;* 3. *With monogram, name and landſcape. Par. L.;* 4. *With date, &c., and perpendicular lines on light part of ſtone ſeat, and ſhading all over left arm;* 5. *With date, &c., and additional lines in the ſky.* *B.* 144.

After theſe, there is a coarſe retouch. The firſt ſtate is mentioned by Paſſavant.

101. THE MOON: *left above,* 7 LVNA, *and a creſcent: right ſide,* 1539, H. S. B. *W.* $1\frac{5}{32}$ *in. H.* $1\frac{11}{16}$ *in. States:* 1. *Before ſky;* 2. *With lines on the lobſter's head;* 3. *With ſky, &c. Par.* 1, 2, *B. M.* 3. *B.* 120.

The laſt of a ſet of the Seven Planets, with title; all undated except this one (ſee No. 204, *&c.).*

102. TEMPERANCE: TEMPERANCIA: *middle, towards right,* H. S. B., 1539. *W.* 1 *in. H.* 1½ *in. States: The* 2*nd has additional ſhading on the figure and on the ſtone. Par.* 1, 2. *B.* 136.

The laſt of a ſet of the "Knowledge of God and the Seven Virtues." (See No. 220, *&c.)*

1540.

103. THE PRODIGAL, *feaſting: three couples at a table. One of a ſet of four prints, the others undated, No.* 178, *&c.: inſcription above,* DISSIPAVIT SUBSTANTIAM SVAM VIVENDO LVXVRIOSE. LUCE. XV.: *left top corner,* H. S. B., 1540. *W.* 3 2/3 1/2 *in. H.* 2 *in. States:* 1. *With perpendicular lines of ſhading on the dreſs of ſtanding woman in the fold below her right hand;* 2. *With croſs-hatching in the fold. Par.* 1, 2. *There are re-touches, but they ſeem to be by a later hand. B. M.* *B.* 32.

104. PATIENCE, *ſeated, facing to right, a lamb in her arms: behind, a fiend: above, two little angels flying, and holding a laurel wreath, under which is the word* "PACIENTIA:" *on a tablet below,* "SEBALDVS BEHAM NORICVS FACIEBAT," *with monogram,* H. S. B.: *date on a tablet, left top,* 1540. *W.* $2\frac{6}{8}$ *in. H.* $4\frac{3}{16}$ *in. States:* 1. *The date not on a tablet, mentioned by Roſenberg;* 2. *With tablet;* 3. *With croſs-hatching on the back of right angel.* *B.* 138.

Paſſavant ſpeaks of a ſtate before the clouds, and Roſenberg adds two re-touches. I have not ſeen the firſt ſtate.

105. LADY, *walking to right, accompanied by a jeſter, who offers her flowers: left top,* H. S. B., 1540. *W.* 2 *in. H.* $2\frac{13}{16}$ *in.* *B.* 148.

An Etching.

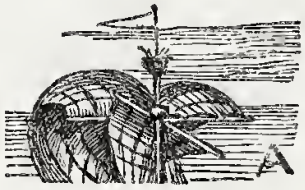
1541.

106. ST. MATTHEW: *right ſide,* S. MAT-

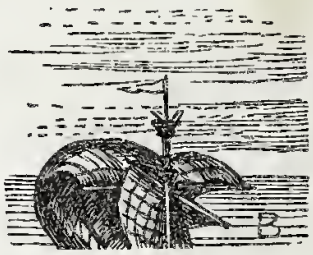
THES: *left, above,* 1: *on a ſtone, right,* H. S. B., 1541. *W.* 1$\frac{5}{32}$ *in. H.* 1$\frac{21}{32}$ *in.* *B.* 55.

The firſt of a ſet of the Evangeliſts (ſee Nos. 189, 190, *and* 191). *There is a re-touched ſtate, very like a copy.*

107. FORTUNE: *a woman walking to right: ſhe holds in her left hand a wheel, on which is a figure of a man, and a palm branch in her right: beſide her, to right, is a globe: behind, to left, a ſhip ſails on the ſea, and to right are ſome*



1.



2.

houſes and a tower: over her head, "FORTUNA:" *right, above,* H. S. B., 1541. *W.* 2 *in. H.* 3$\frac{1}{8}$ *in. States:* 1. *With no dots in ſky;* 2. *With dots, and with an additional fold in the dreſs above left knee.* *B.* 140.

There is alſo a re-touch. The companion (*No.* 227) *is probably of the ſame date.*

108. A LADY, *walking to right, accompanied by Death in a jeſter's dreſs: behind, to right, is a lily in a jar: above,* OMNEM IN HOMINE VENVSTATEM MORS ABOLET: *left, above,*

A

1.

B

2.

H. S. B., 1541. *W.* 2 *in.* *H.* $3\frac{1}{8}$ *in.* *States: The ſecond ſtate has one blade of graſs more than the firſt in the tuft next the jar, right of figures (ſee cut, in which the tuft is repreſented without background).* *A ſimilar deſign is No.* 105.

B. 149.

109. A JESTER *with two women, one of whom is in a bath: on a table behind, a jar of flowers: right, above,* H. S. B., 1541. *W.* $2\frac{3}{4}$ *in.* *H.* $1\frac{3}{4}$ *in.* *States:* 1. *With a flower and one long leaf in the jar;* 2. *With two long leaves of graſs.* *B.* 214.

1542.

110. HERCULES AND THE CENTAURS: *above,* ÆRUMNÆ HERCVLIS: *right bottom corner,* H. S. B., 1542. *W.* $3\frac{1}{16}$ *in. H.* 2 *in. States:* 1. *With two ſets of lines in grounding, one horizontal, the other "in bend ſiniſter;"* 2. *With three ſets of lines, the third ſet being "in bend dexter;"* 3. *With a ſet of vertical lines. There are other re-touches in ſecond and third ſtates. Par. L.* 1, 2, 3. *B.* 96.

The firſt of a ſet of twelve prints of the "Hiſtory of Hercules" (ſee Nos. 111, 130, 198, 141 *to* 146, 162, *and* 163).

111. HERCULES SLAYS NESSUS, THE CENTAUR: *above,* HERCVLIS: *left, above,* H. S. B., 1542. *W.* $3\frac{1}{16}$ *in. H.* 2 *in. States:* 1. *The lines of the ſky, left, do not appear between the arm and ſide of Hercules, and there is only one ſmall tuft of graſs on the rock, right;* 2. *The ſky is continued much higher, there is more graſs*

on the rocks in the background, and the tufts are larger. *B.* 97.

One of the ſet of Hercules.

112. A PEASANT *with pitchfork: on a ſcroll above,* ES IST KALT WETER.: *to right,* H. S. B., *date,* 15 *left top,* 42 *right top.* *W.* $1\frac{1}{8}$ *in.* *H.* $1\frac{3}{4}$ *in.* *B.* 188.

The companion piece is No. 258.

113. STUDY AND OUTLINE OF A MAN'S HEAD, *looking to right: right above,* EINES MANNES HAVPT: *on a ſhield below,* H. S. B., 1542. *W.* $2\frac{1}{16}$ *in.* *H.* 2 *in.* *B.* 219.

At Par. there is an early or proof ſtate, in which the back of the neck and noſe have leſs ſhading.

114. STUDY AND OUTLINE OF A WOMAN'S HEAD, *looking to left: right above,* EINES WEIBES HAVPT: *on ſhield below,* H. S. B. 1542. *W.* $2\frac{1}{16}$ *in.* *H.* 2 *in.* *B.* 220.

115. A LITTLE BUFFOON, *ſurrounded by a ſcroll, on which is a legend: on his rattle,* H. S. B., *date on end of ſcroll,* 1542. *W.* $3\frac{3}{16}$ *in. H.* $1\frac{25}{32}$ *in.* *B.* 230.

There is a re-touched ſtate, eaſily diſtinguiſhed.

116. A CUPID, *ſurrounded by a ſcroll, on which is the Roman alphabet: on the ſcroll,* H. S. B. *and date* 1542, *the* 2 *reverſed. W.* $3\frac{1}{16}$ *in. H.* $1\frac{11}{16}$ *in.* *B.* 229.

Moſt authorities date this piece 1545.

1543.

117. ADAM AND EVE *tempted: Adam is to left, and holds a flaming ſword in his right hand: Eve is to right: both graſp the apple offered by the ſerpent, which is twined round a ſkeleton: left, top, on a tablet,* H. S. B. 1543. *W.* $2\frac{3}{16}$ *in. H.* $3\frac{3}{16}$ *in. States:* 1. *With the ground ſimply croſs-hatched. I have not ſeen it;* 2. *With a third ſet of lines "in bend dexter;"*

3. *With a fourth ſet "in bend ſiniſter." There is a further re-touch. B. M. and Par.* 2, 3. *B.* 6.

This powerful conception probably belongs to Barthel Beham. (*B.* 1.)

118. ADAM AND EVE *driven out of Paradiſe: on a tablet, left, below,* H. S. B., 1543. *W.* $2\frac{1}{4}$ *in. H.* $3\frac{3}{16}$ *in. States:* 1. *The ground ſhaded horizontally and "in bend dexter;"* 2. *With date;* 3. *Strongly croſs-hatched, and additional work on cherub's head, right. B.* 7.

119. A DRUMMER, *right, an enſign, in the middle, and a piper, left: above,* WO NVN HINAVS DER KRIEG HAT EIN LOCH: *right, above, on a tablet,* H. S. B., 1543. *W.* $1\frac{29}{32}$ *in. H.* $2\frac{3}{4}$ *in. States:* 1. *Without tablet;* 2. *With tablet and inſcription. Par.* 1, 2. *Cam.* 1, 2. *Ox.* 2. *L.* 1. *B.* 198.

This piece is a repetition of Barthel Beham's, B. 50.

120. An Ornament: *a ſatyr's head, ſurrounded by a wreath and ſcroll-work: middle, below, on a tablet,* H. S. B., *date in left and right bottom corners,* 1543. *W.* 3 *in. H.* 2 *in. States:* 1. *Part of the ground blank;* 2. *Ground all ſhaded or covered with dots.* *B.* 231.

121. Capital and Base of a Column: *above,* Vitrvvivs i: *inſcription to left in two lines of Latin,* QVODLIBET .... DORICAE: *to right in German,* DISSE .... DORICA: *right, top,* H. S. B., *date, left, top,* 1543. *W.* 2 *in. H.* 3 *in. States:* 1 *and* 2 *differ in amount of ſhading. Par.* 1, 2. *B.* 247.

122. Capital and Base: *above,* Vitruvius ii: *inſcription, left,* QVODLIBET .... DORICAE, *and right,* DISSE .... DORICA: *right, top,* H. S. B.: *left, top,* 1543. *W.* 2 *in. H.* 3 *in. States:* 1 *and* 2 *differ in amount of ſhading. Par.* 1, 2. *B.* 248.

123. CAPITAL AND BASE: *above,* VITRVVIVS, 3: *inſcription in three lines, left,* CORINTHIACA .... TALI: *and right, in four lines,* CORINTHER .... BROBORCZION: *right, above,* H. S. B., *date, on tablet, left, below,* 1543. *W.* $2\frac{3}{4}$ *in. H.* $3\frac{7}{16}$ *in.* *B.* 253.

124. TWO CAPITALS AND BASES *in plan and elevation, in outline: above,* CAPITVLI .... SYMMETRIA: *below,* DER .... CORINCHER: *and in the middle, below,* VITRVVIVS, *with* H. S. B. *and date* 1543. *W.* 147 *in. H.* 103 *in. States:* 1. *Without ſhading;* 2. *The capitals and baſes ſhaded. Par.* 1, 2. *B.* 252.

For the remaining deſigns of this claſs ſee Nos. 147, 148, 273.

125. ARMS: *on the ſhield, a cock: the helmet bearing the creſt, in a coronet, a cock between two horns: at each ſide mantling: on a ſcroll above,* "EIN WAPEN ZV EINEM SIGEL:" *on the*

ſcroll, to left, H. S. B. 1543. *W.* $1\frac{15}{16}$ *in. H.* $2\frac{13}{16}$ *in.* *B.* 256.

Alſo by Barthel Beham, B. 53.

126. ARMS: *reverſed: on the ſhield, a ſpread eagle: on the helmet, a coronet, in which are two horns with an oſtrich feather between: at each ſide, mantling: on a ſcroll, above,* WER MICH WILL HON DER NEM MICH ON: H. S. B. *on the ſcroll, right, and date,* 1543, *left.* *W.* $1\frac{15}{16}$ *in. H.* $2\frac{13}{16}$ *in.* *B.* 257.

1544.

127. THE CHASTITY OF JOSEPH: *mid top,* H. S. B. 1544. *W.* $2\frac{1}{4}$ *in. H.* $3\frac{1}{4}$ *in. States:* 1. *The window-ſill covered with dots;* 2. *The window-ſill covered with horizontal lines. There is alſo a re-touch.* (*See No.* 172). *B.* 14.

128. CIMON AND PERO, *within a double arch: right top corner on a tablet,* H. S. B. 1544. *W.* $1\frac{3}{4}$ *in. H.* $2\frac{3}{8}$ *in.* *B.* 74.

129. CIMON AND PERO, *in a ſingle arch: on a pillar, right,* ICH LEB VON DER BRVST MEINER DOCHTER: *left, above, on a tablet,* H. S. B. 1544. *W.* $1\frac{29}{32}$ *in. H.* $2\frac{25}{32}$ *in. States:* 1. *Without inſcription on pillar;* 2. *With inſcription.* *B.* 75.

The figures are reverſed from a print by B. Beham, 1525 (*B.* 11).

130. HERCULES AND IOLE: *on a banner, above,* EVRYTI REGIS FILIAM IOLAM, OCCISO PATRE, ABDVXIT HERCVLES, *below inſcription,* H. S. B. 1544. *W.* $3\frac{1}{16}$ *in. H.* 2 *in. States:* 1. *The ground beneath the figures, except where the ſhadows fall, blank;* 2. *The ground covered with dots, and much croſs-hatching added on the horſes, and in the dark parts of background.* *B.* 99.

One of the ſeries of the Life of Hercules (*ſee Nos.* 111, 141 *to* 146, 162, 163, *and* 198).

131. A STANDARD-BEARER AND A DRUMMER: *beſide the drummer, left,* ACKER CONCZ: *above the ſtandard-bearer* KLOS WVCZER.: *right below* IM BAVEREN KRIEG, 1525. *On a tablet, right bottom corner,* H. S. B. 1544. *W.* $1\frac{7}{8}$ *in. H.* $2\frac{13}{16}$ *in. This meaſurement is to the outer line, uſually wanting. States:* 1 *differs from* 2 *in having a fold leſs in the flag near the man's left ſhoulder. Par. L.* 1. *Par.* 2. *B.* 199.

A ſimilar deſign is attributed to B. Beham.

132. ORNAMENT: *a ſphinx between two dragons. Monog. middle, below,* H. S. B. 1544. *W.* $2\frac{1}{8}$ *in. H.* $\frac{7}{8}$ *in. B.* 226.

133. ORNAMENT: *a cuiraſs, between two Cupids. Monog. right below, on a tablet,* H. S. B. 1544. *W.* $2\frac{1}{8}$ *in. H.* $\frac{7}{8}$ *in. B.* 227.

Two other ornaments, Nos. 267 *and* 268, *are of the ſame ſet.*

134. ORNAMENT: *a maſk on a cartouche ſupported by two Cupids. Monog. middle, below, on a tablet,* H. S. B. 1544. *W.* $2\frac{13}{16}$ *in. H.* $1\frac{29}{32}$ *in. States:* 1 *hardly diſtinguiſhable from* 2, *which has more work on the forehead of maſk &c.* *B.* 228.

135. ORNAMENT: *two Cupids, riding chimeras. Monog. mid top, on a tablet* H. S. B. 1544. *W.* $3\frac{15}{16}$ *in. H.* $1\frac{5}{16}$ *in.* *B.* 236.

136. ARMS OF H. SEBALD BEHAM: *in a circle, on the ſhield, a chevron between three ineſcutcheons; on the helmet, two horns; the mantling, drapery: round the circle,* SEBOLDT BEHAM VON NVRMBERG MALER IECZ WONHAFTER BVRGER ZV FRANCKFVRT.: *all in a hexagonal print, the corners filled with croſs-hatching. Monog. on a tablet, below,* H. S. B. 1544. *Each ſide of the hexagon* $1\frac{3}{8}$ *in.* *B.* 254.

137. ARMS, *reverſed; in a circle, on the ſhield, a lion rampant; on the helmet a pair of wings; the mantling, drapery: round the circle,* VON GOTTIS GENADEN HER VON WEISS NIT WEER DORT GESSET IN GENEM DORF.: *all in a hexagonal print, the corners filled with croſs-hatching. Monog. on a tablet, below,* H. S. B. 1544. *Each ſide of the hexagon* $1\frac{3}{8}$ *in.*

B. 255.

1545.

138. ST. PETER: *left ſide* "S. SIMON PETRVS:" *right top, corner* "1". *On a ſtone, right below,* H. S. B. 1545. *W.* $1\frac{7}{32}$ *in. H.* $1\frac{13}{16}$ *in. States:* 1. *Before any graſs above the ſtone on which is the date;* 2. *Before additional work on ground and plant, to left;* 3. *The plant left ends in three branches, the centre branch long. B. M., L.,* 1. *Par.* 2, 3. *B.* 43.

The firſt of a ſet of the Twelve Apoſtles (*ſee Nos.* 139, 140, 150, 181 *to* 188).

139. St. James the less: *left side* S. IACOBVS: *right top*, 3. *Left*, H. S. B. 1545. *W.* $1\frac{7}{32}$ *in.* *H.* $1\frac{13}{16}$ *in.* *States:* 1. *With rays only in the nimbus, five lines only coming below the book, right;* 2. *With dots and many lines below book.* *B. M., L.*, 1. *Par.* 2. *B.* 45.

Third of the set of Apostles.

140. St. Philip: *left side*, S. PHILIPPVS: *above*, 5; *below*, H. S. B. 1545. *W.* $1\frac{7}{32}$ *in.* *H.* $1\frac{13}{16}$ *in.* *States:* 1 *and* 2 *differ in blades of grass, right.* *Cam.* 1, 2. *B.* 47.

The fifth of the set.

141. Hercules and Cerberus: *above to right*, HERCVLES CERBERVM TRICIPITEM AD SVPEROS PERTRAXIT. *Middle below*, H. S. B. 1545. *W.* $3\frac{1}{16}$ *in.* *H.* 2 *in.* *States:* 1. *Before the grass on the ruin near the head of Hercules;* 2. *With one tuft of grass. There are many later retouches.* *Par.* 1, 2. *B.* 100.

One of the series of the Life of Hercules (*see Nos.* 110, 111, 130, 142 *to* 146, 162 *and* 163).

142. HERCULES AND THE TROJANS: *above,* HERCVLES MVLTIS BELLIS LACESSIT TROIAM. *Right bottom corner on a tablet,* H. S. B. *Left bottom corner* 1545. *W.* $3\frac{1}{16}$ *in. H.* 2 *in. States:* 1. *With lines only in ſhading of fallen horſe.* 2. *With dots, and much croſs-hatching. Par.* 1, 2. *B.* 101.

One of the ſeries of Hercules.

143. HERCULES AND HYDRA: *above,* HERCVLES VNA CVM IOLAO HYDRAM OCCIDIT. *On the ſame ſcroll,* H. S. B. 1545. *W.* $3\frac{1}{16}$ *in. H.* 2 *in. States:* 1. *The graſs under the forked ſtick to right has two leaves;* 2. *It has three or more. Par.* 1, 2. *B.* 102.

One of the ſeries of Hercules.

144. HERCULES AND THE PILLARS: *above,* GADITANAS COLVMNAS STATVIT HERCVLES. *Left top, on a tablet,* H. S. B. 1545. *W.* $3\frac{1}{16}$ *in. H.* 2 *in. States:* 1. *The ſhading in the corner*

right is in vertical and horizontal lines only; 2. There are diagonal lines. Par. L. 1, 2. *B.* 103.

One of the ſeries of Hercules.

145. HERCULES AND CACUS: *above,* CACVM FLAMMIVOMVM OPPRIMIT HERCVLES. *On a tablet, left, top,* H. S. B. 1545. *W.* $3\frac{1}{16}$ *in. H.* 2 *in. States:* 1. *With no graſs on the top of the rock near the head of the club, right; 2. With graſs there and other additions. Par. L.* 1, 2. *B.* 104.

One of the ſeries of Hercules.

146. HERCULES AND ANTÆUS: *right above,* ANTÆVM LIBIÆ GYGANTEM SVFFOCAT HERCVLES. *On a tablet left below,* H. S. B. 1545. *W.* $3\frac{1}{16}$ *in. H.* 2 *in. States:* 1. *No graſs on rock right; 2. With graſs, and with ſea line behind ruſhes under the right. Par.* 1, 2. *B.* 105.

One of the ſeries of Hercules.

147. CAPITAL AND BASE OF A COLUMN: *above, Vitrvvivs* . DAS iii CAPITEL. *Ger-*

man inſcription (ſee Nos. 123, 124, 273) *right and Latin inſcription left. Mid bottom,* H. S. B. *Left,* 1545. *W.* 2 *in. H.* 3 *in.* *B.* 249.

148. CAPITAL AND BASE: *above* VITRVVIVS DAS iiii CAPITEL. *German inſcription right; Latin, left. Date* 1545, *left top:* H. S. B. *Left below. W.* 2 *in. H.* 3 *in.* *B.* 250.

1546.

149. THE SAVIOUR OF THE WORLD, *in an aureole, round which is written, left,* MIR IST GEBEN ALLER GWALT, *and right,* IM HIMEL VND ERDEN. *Right, below, on a ſhaded tablet,* H. S. B. *Left, below,* 1546. *W.* $1\frac{15}{16}$ *in. H.* $2\frac{3}{4}$ *in.* *B.* 30.

There is a very deceptive copy marked H. S. D.

150. ST. MATTHEW: *left ſide,* S. MATHEVS: *right ſide, above,* 8, *and below,* H. S. B. 1546.

W. 1 $\frac{7}{32}$ *in. H.* 1 $\frac{13}{16}$ *in. States :* 1 *differs from* 2 *in having fewer blades of graſs, right and left. B. M., Par., L.* 1 ; 2. *B.* 50.

The eighth of the ſet (*ſee Nos.* 139, 140, 181 *to* 188).

151. HEAD OF TRAJAN, *looking to right : left bottom corner,* H. S. B. *right,* 1546. 1 $\frac{7}{8}$ *in. ſquare. B.* 83.

152. HEAD OF DOMITILLA, *looking to left ; right bottom corner,* H. S. B. *left,* 1546. 1 $\frac{7}{8}$ *in. ſquare. B.* 84.

153. JUDGMENT OF PARIS : *on a tablet, left, above,* H. S. B. 1546. *W.* 1 $\frac{7}{8}$ *in. H.* 2 $\frac{3}{4}$ *in. States : in* 2 *there is a ſet of perpendicular lines above the tablet, left top corner. B.* 89.

154. THE VILLAGE FESTIVAL, *No.* 1 : *two couples dancing : above left,* FABIANVS IENNER : *right* MATHIAS HORNVNG : *in the middle,* ON-

FANG DES IARS VND MONAT, *with* H. S. B. 1546. *W.* $2\frac{7}{8}$ *in. H.* 2 *in. States:* 1 *and* 2 *differ in graſs and ſhading on ground.* *B.* 154.

The firſt of the ſet of ten (ſee Nos. 155, 156, 161, 229 *to* 234). *A ſeries of copies may be known by having no dot over the* I *in the inſcription.*

155. THE VILLAGE FESTIVAL, *No.* 4: *two couples; above, left,* IACOB HEWMON, 7: *right,* LAVRENCIVS AVGVSTMON, 8: *in the middle* H. S. B. 1546. *W.* $2\frac{7}{8}$ *in. H.* 2 *in.* *B.* 157.

156. THE VILLAGE FESTIVAL, *No.* 7: *one couple, and to right, a flute player and a bag piper, marked* MON. S. *and* SVN. S. *Over the dancers,* DIE ZWELF MONET *&c.* H. S. B. 1546, *middle to left.* *W.* $2\frac{7}{8}$ *in. H.* 2 *in. States:* 1 *and* 2 *differ in amount of ſhading.* *B.* 160.

This print, with Nos. 231 *and* 232, *forms one continuous picture.*

1547.

157. JUDITH *ſitting in an archway: a ſword in her left hand, the right reſting on the head of Holophernes: above on a tablet,* HOLOFERNI CAPVT *&c. In the mid-ſky,* H. S. B. 1547. *W.* $1\frac{7}{8}$ *in. H.* $2\frac{15}{16}$ *in.* *B.* 12.

The deſign is ſimilar to Barthel Beham's B. 2.

158. JOB AND HIS COMFORTERS: *below,* NON ESTIS . . . . HIOB. 42. *In the ſky, right, above* 15 H. S. B. 47. *W.* $4\frac{1}{8}$ *in. H.* $2\frac{13}{16}$ *in. States:* 1 *has no graſs on top of ruin, right, under the date;* 2. *With graſs.* *B.* 16.

159. A WOMAN, *naked, her arms graſped by Death: on a ſtone, right,* OMNEM IN HOMINE VENVSTATEM MORS ABOLET. *Left above* H. S. B. *right,* 1547. *W.* $1\frac{7}{8}$ *in. H.* $2\frac{7}{8}$ *in.* *B.* 150.

160. THE SAME SUBJECT, *reverſed, and without date. Left above,* H. S. B. *W.* $1\frac{7}{8}$ *in.*

H. $2\frac{7}{8}$ *in. States:* 1. *The ſhadow of the ſkeleton's left foot reaches half way to the margin of the plate;* 2. *Shadow reaches to the edge. Cam.* 1. *B.* 150.

161. THE VILLAGE FESTIVAL, *No.* 9. *Six Peaſants fighting; above* HAVST DV MICH *&c. on a ſcroll: Under it* H. S. B. 1547. *W.* $2\frac{7}{8}$ *in. H.* 2 *in.* (*See Nos.* 154, 229 *to* 234.) *States:* 1 *and* 2 *differ in amount of graſs by upright poſt. In one place* 1 *has three blades,* 2 *has five. Par.* 1, 2. *B.* 162.

This forms one picture with Nos. 233 *and* 234.

1548.

162. HERCULES AND THE LION: LEONIS SVFFOCATI EXVVIIS INDVITVR HERCVLES, *on a tablet above: on a pillar, left, below,* H. S. B. 1548. *W.* $3\frac{1}{16}$ *in. H.* 2 *in.* *B.* 106.

One of the ſeries of the Life of Hercules (*ſee Nos.* 110, 111, 130, 141 *to* 146, 163, *and* 198).

163. HERCULES ON THE PYRE: NESSI VESTE RABIDVS SE COMBVRIT HERCVLES, *on a tablet, right, above: mid below,* PHILOCRASSES: *right bottom corner,* H. S. B. 1548, *on a tablet. W.* $3\frac{1}{16}$ *in. H.* 2 *in. States:* 1. *The ſtone juſt above the tablet has horizontal ſhading;* 2. *Croſs hatched. Cam. L.* 1, 2. *B.* 107.

Another of the ſeries of the Life of Hercules.

164. LEDA AND THE SWAN: *left, below,* LEDA A IOVE IN CYGNVM VERSO COMPRESSA. *Left, above,* H. S. B. 1548. *W.* $2\frac{5}{16}$ *in. H.* $1\frac{3}{4}$ *in. States:* 1. COMPRESSV.; 2. *Corrected.* *B.* 112.

165. DEATH AND A SLEEPING WOMAN: *right, below,* O DIE STVND IST AVS. *Right top corner, on a tablet,* H. S. B. 1548. *W.* $3\frac{3}{16}$ *in. H.* $2\frac{1}{4}$ *in.* *B.* 146.

Copied from B. Beham, B. 41.

166. THREE NAKED WOMEN *bathing: left, above, on a tablet,* H. S. B. 1548. *W.* $2\frac{1}{16}$ *in.*

H. 3 *in. States:* 1. *With diagonal croſs-hatching only on bench:* 2. *With a perpendicular ſeries of lines.* *B.* 208.

Copied from B. Beham, B. 37.

167. A NAKED WOMAN, *aſleep on a bed; below,* DIE NACHT. *Above,* NOX ET AMOR VINVMQVE NIHIL MODERABILE SVADENT. *Below,* H. S. B. 1548. *W.* $3\frac{1}{8}$ *in. H.* $4\frac{1}{2}$ *in. States:* 1. *Pillow ſhaded with one ſet of lines;* 2. *With two ſets, and additional work left of bed. Par.* 1, 2. *B.* 153.

There is a reverſe by Aldegraver, B. 180.

1549.

168. THE VIRGIN, *ſeated, a paroquet on her right hand, and an apple in her left: the Child ſtanding beſide her to her right: in the background, right of picture, a caſtle with a high tower: in the ſky* S. MARIA. *On a tablet left above,* H. S. B. 1549. *W.* $2\frac{1}{4}$ *in. H. to edge of*

plate $3\frac{7}{32}$ *in. States:* 1. *The dreſs, above the waiſt, ſhaded with horizontal lines only;* 2. *Croſs-hatched, and the branch above the word Maria extended to right top corner. Par., L.,* 1, 2. *B.* 19.

Copied from a reverſe by B. Beham, B. 8.

169. TRIUMPHAL PROCESSION: *on three ſcrolls above,* TRIVMPF. DER: EDELEN SIGHAF TEN: WEIBER; *fourteen figures, and three horſes, going to right. Left, below, on a tablet* 15 H. S. B. 49. *W.* $5\frac{1}{4}$ *in. H.* $\frac{7}{8}$ *in. B.* 143.

There is a print by B. Beham reſembling this, (*B.* 44,) *but more cloſely No.* 78.

170. THE IMPOSSIBLE: *a man trying to uproot a tree: over his head* IMPOSSIBILE: *on a rock right,* NIMENT . . . . SINDT. *in two lines: on a tablet, right bottom corner,* H. S. B. 1549. *W.* $2\frac{1}{16}$ *in., or* $2\frac{1}{8}$ *in. to edge of plate. H.* $3\frac{3}{16}$ *in. States:* 1. *Greater part of the ſea,*

behind right knee, blank; 2. *Covered with horizontal lines: and additions to foliage.* *B.* 145.

Undated, with Monogram H. S. B.

171. Judith; *naked, walking to left, looking behind her and holding head of Holophernes in left hand: her ſervant attends with the bag in her right hand. Right, above,* H. S. B. *W.* $2\frac{13}{16}$ *in. H.* $4\frac{1}{16}$ *in.* *B.* 11.

There is an admirable copy by Wierix.

172. The Chastity of Joseph, *a reverſe of No.* 127, *with ſome variations. Middle, above,* H. S. B. *W.* $2\frac{3}{16}$ *in. H.* $3\frac{5}{16}$ *in. Par.* *B.* 15.

173. Ammon and Thamar: *Left, below,* H. S. B. *W.* $2\frac{1}{4}$ *in. H.* $3\frac{1}{4}$ *in.* *Not in B.*

Berlin, unique impreſſion.

174. VIRGIN AND CHILD *at a table on which, left, is a ſkull. Right above,* H. S. B. *W.* $2\frac{7}{16}$ *in. H.* $1\frac{9}{16}$ *in. Par.* *B.* 20.

A reverſe of Barthel Beham's B. 5.

175. CHRIST *at the Marriage Feaſt: ſeated to left, looking to right: nine figures in all. On a tablet, left, above,* SEBOLT BEHAM. H. S. B. *W.* $2\frac{15}{16}$ *in. H.* $1\frac{13}{16}$ *in. States: in the retouch there is a ſecond ſet of lines on the jar in the foreground.* *B.* 23.

There is a deceptive copy: it has no background in left window.

176. CHRIST *at the well of Sychar: left, the woman of Samaria; right, five apoſtles. On a tablet, middle, above,* H. S. B. *W.* $3\frac{1}{16}$ *in. H.* $1\frac{1}{2}$ *in.* *B.* 24.

177. CHRIST *at the Houſe of Simon: in front Mary Magdalen, kneeling. Left, below,*

H. S. B. *W.* $3\frac{1}{16}$ *in. H.* $1\frac{1}{2}$ *in. States:* 1. *Without landscape in background;* 2. *With landscape. Par.* 1, 2. *B.* 25.

178. THE PRODIGAL *leaving home: above,* PATER DA MIHI PORCIONEM SVBSTANCIÆ, QVÆ AD ME REDIT. *Right above, in sky* "1." *Left bottom corner, on a tablet,* H. S. B. *W.* $3\frac{13}{16}$ *in. H.* $2\frac{5}{16}$ *in. States:* 1. *An incomplete proof, not worked to the edge of the plate, W.* $3\frac{11}{16}$ *in. H.* $2\frac{7}{32}$ *in., without the monogram or the stones in left corner;* 2. *With only diagonal lines on the father's left boot;* 3. *With cross-hatching on boot and other retouches. L.* 1, 2. *Par., Cam.* 2. *B. M.* 3. *B.* 31.

The first of a series of four pieces. (*See No.* 103.)

179. THE PRODIGAL *feeding swine: right above, on a tablet,* CVPIEBAT IMPLERE VENTREM SVVM DE SILIQVIS . LVCE . XV. *Left bottom corner,* H. S. B. *W.* $3\frac{13}{16}$ *in. H.* $2\frac{5}{16}$ *in. States:*

1. *The ſecond pig from the right is partly blank;* 2. *The pig is covered with croſs-hatching;* 3. *The man's left hand covered with ſhading.* *Par.*, *Cam.* 1. *L.* 2, 3. *B. M.* 3. *B.* 33.
The third of a ſeries of four. (*See Nos.* 103, 178, 180.)

180. THE PRODIGAL'S RETURN: *above,* FILIVS MEVS MORTVVS ERAT, ET REVIXIT, PERIERAT ET INVENTVS EST . LVCE . XV.: *left below* "4." *Right, above,* H. S. B. *W.* $3\frac{13}{16}$ *in. H.* $2\frac{5}{16}$ *in. States:* 1. *A proof, before the number;* 2. *Before the ſky;* 3. *With ſky;* 4. *With retouches and more work near right margin.* *L.* 1, 2, 3. *Par.* 2. *Cam.* 2, 4. *B. M.* 3. *B.* 34.
The laſt of a ſeries of four. (*See Nos.* 103, 178, 179.)

181. ST. ANDREW: *left ſide,* S. ANDEREAS: *right above,* "2:" *right,* H. S. B. *W.* $1\frac{7}{32}$ *in. H.* $1\frac{13}{16}$ *in. States:* 1. *No leaves on fence, left;* 2. *Leaves on each ſide of upright poſt, left;* 3.

Shading acroſs the bark of the croſs. *B. M.*, *L.*, 1. *Par.* 2, 3. *B.* 44.

The ſecond of a ſet of Twelve Apoſtles. (*See Nos.* 139, 140, 150, 182 *to* 188.)

182. ST. JOHN: *right ſide,* S. IOHANNES: *left above* "4:" *left ſide,* H. S. B. *W.* 1$\frac{7}{32}$ *in.* *H.* 1$\frac{13}{16}$ *in.* *States:* 1. *With three blades of graſs in corner of maſonry, right;* 2. *With many blades.* *B. M.* 1, 2. *L.* 1. *B.* 46.

Fourth of the ſet.

183. ST. BARTHOLOMEW: *left ſide,* S. BARTHOLOMEVS. *Right, above,* "6:" *right ſide,* H. S. B. *W.* 1$\frac{7}{32}$ *in.* *H.* 1$\frac{13}{16}$ *in.* *States:* 1 *and* 2 *differ in graſs.* *Cam.* 1, 2. *B.* 48.

Sixth of the ſet.

184. ST. THOMAS: *left ſide,* S. THOMAS. *Left, above,* "7." *Right ſide,* H. S. B. *W.* 1$\frac{7}{32}$ *in.* *H.* 1$\frac{13}{16}$ *in.* *States:* 1 *and* 2 *differ in graſs left.* *B. M.* 1, 2. *L.* 1. *B.* 94.

Seventh of the ſet.

185. S. JAMES: *left ſide,* S. IACOBVS. *Right, above,* "9." *Right ſide,* H. S. B. *W.* 1$\frac{7}{32}$ *in. H.* 1$\frac{13}{16}$ *in. States:* 1. *One ſet of lines on ſhading of cloak left;* 2. *Croſs-hatched. B. M., Par., L.,* 1. *B.* 51.

Ninth of the ſet.

186. ST. JUDE: *left ſide,* S. IVDAS. *Right, above,* "10." *Left ſide,* H. S. B. *W.* 1$\frac{7}{32}$ *in. H.* 1$\frac{13}{16}$ *in. States:* 1. *No graſs;* 2. *Graſs on maſonry. Par., B. M.,* 1. *L.* 2. *B.* 52.

Tenth of the ſet.

187. ST. SIMON: *left ſide,* S. SIMON. *Right above,* "ii"; *right ſide,* H. S. B. *W.* 1$\frac{7}{32}$ *in. H.* 1$\frac{13}{16}$ *in. States:* 1. *Very ſhort graſs between legs;* 2. *Long graſs. B. M., L.,* 1. *Par.* 1, 2. *B.* 53.

Eleventh of the ſet.

188. ST. MATTHIAS: *left ſide,* S. MATHIAS. *Right, above,* "12"; *left, on a ſtone,* H. S. B.

W. 1 $\frac{7}{32}$ *in. H.* 1 $\frac{13}{16}$ *in. States:* 1. *The talleſt blade of graſs left, ſingle;* 2. *Blade branched. Par., Cam.* 1, 2. *B. M., L.,* 2. *B.* 54.

Laſt of the ſet.

189. ST. MARK: *left ſide,* S. MARCVS: *right above,* "2": *right bottom corner,* H. S. B. *W.* 1 $\frac{5}{32}$ *in. H.* 1 $\frac{21}{32}$ *in.* *B.* 56.

Second of ſet of the Evangeliſts. (*See No.* 106.) *There is a retouched ſtate, very like a copy.*

190. ST. LUKE: *right ſide,* S. LVCAS. *Left, above,* "3." *On a ſtone, left,* H. S. B. *W.* 1 $\frac{5}{32}$ *in. H.* 1 $\frac{21}{32}$ *in.* *B.* 57.

Third of ſet. There is a retouched ſtate, very like a copy.

191. ST. JOHN; *left ſide,* S. IOHANIS. *Right, above,* "4." *Right bottom corner,* H. S. B. *W.* 1 $\frac{5}{32}$ *in. H.* 1 $\frac{21}{32}$ *in.* *B.* 58.

Laſt of ſet. There is a retouch, very like a copy.

192. St. Chrysostom: *a naked woman lying down in foreground, the feet to left: behind her a child. Left, above, in ſky,* S. IOHANE CRISOSTMVS. *Under inſcription,* H. S. B. *W.* $3\frac{1}{32}$ *in. H.* $2\frac{1}{8}$ *in. States:* 1. *No inſcription or monogram;* 2. *No monogram;* 3. *No clouds;* 4. *Clouds and rays;* 5. *Long rays. B. M.* 1, 4. *L.* 1, 3, 4. *Par.* 3, 4. *Cam.* 3, 4, 5. *B.* 215.

The firſt looks like a retouch of B. Beham, B. 43.

193. Alexander and Bucephalus, *going to right. Left, above on an ornamental tablet,* ALEXANDER MANGNVS, *with* H. S. B. *below. W.* $2\frac{15}{16}$ *in. H.* $1\frac{3}{4}$ *in. B.* 67.

194. The Rape of Helen: *thirteen naked figures: above on two broken tablets,* RAPTVS HELENÆ. *Left top corner, on a tablet,* H. S. B. *W.* $4\frac{9}{16}$ *in. H.* 1 *in. States:* 1. *Lines only, and no dots above word* Helenæ; 2. *Dots in*

ſhading. B. M. 1, 2. *Barthel Beham engraved the ſame deſign, B.* 13. *B.* 70.

195. CLEOPATRA IN PRISON, SITTING: *on window ſill, left,* H. S. B. *W.* $2\frac{3}{4}$ *in. H.* $4\frac{3}{8}$ *in. B.* 77.

196. LUCRETIA, STANDING: *right ſide on a ſtone,* LVCRETIA . . . . VALER. M., *in four lines. Right, above, on a ſhaded tablet,* H. S. B. *W.* $1\frac{13}{16}$ *in. H.* $2\frac{15}{16}$ *in. States:* 1. *One ſet of lines on right ſhoulder;* 2. *Croſs-hatched. B. M.* 1, 2. *Cam.* 1, 2. *B.* 79.

197. VENUS AND CUPID: *ſhe holds a lance in her right hand: left, above, on a tablet,* H. S. B. *W.* $1\frac{5}{16}$ *in. H.* $2\frac{3}{16}$ *in. B. M. Par. B.* 91.

198. HERCULES *and the Garment of Neſſus: above,* DEIANIRA NESSI VESTEM PER LICHAM

SERVVM HERCVLI MITTIT. *Under inſcription,* H. S. B. *W.* $3\frac{1}{16}$ *in. H.* 2 *in. States:* 1. *Two ſets of lines in ſhadow of Lichas' feet;* 2. *Three ſets. Par., L.,* 1, 2. *B.* 98.

One of the ſet of the Life of Hercules. (*See Nos.* 110, 111, 130, 141 *to* 146, 162 *and* 163.)

199. DEJANIRA AND NESSUS: *ſhe is in profile, facing left: over her head,* DEIANIRA: *left ſide,* NESSVS. *On a ſhaded tablet, right, above,* H. S. B. *W.* 2 *in. H.* $2\frac{7}{8}$ *in. Par.* *B.* 108.

There is a reverſed copy, B. M.

200. A SATYR, *ſeated, looking to right, with a lyre. On a tablet, left, above,* H. S. B. *W.* $1\frac{3}{8}$ *in. H.* $1\frac{5}{8}$ *in.* *B.* 109.

201. A FEMALE SATYR, *looking to left, with a bagpipe. On a tablet right, above,* H. S. B. *W.* $1\frac{3}{8}$ *in. H.* $1\frac{5}{8}$ *in.* *B.* 110.

202. A SATYR *playing on a horn, with two ſmaller ſatyrs at his feet: right, above* H. S. B. *W.* $1\frac{3}{8}$ *in. H.* $2\frac{1}{16}$ *in.* *B.* 111.

203. SIXTEEN CUPIDS, *going to right, with a chariot; in the foreground, below, towards right,* H. S. B. *W.* $4\frac{3}{16}$ *in. H.* 1 *in.* *B.* 237.

204. TITLE-PAGE *to ſet of Planets:* DIE TAG DER VII PLANETEN . . . . . SAMBSTAG, *in nine lines on a tablet. No monogram. W.* $1\frac{5}{32}$ *in. H.* $1\frac{11}{16}$ *in.* *B.* 113.

This is the firſt of a ſet of the Gods and Goddeſſes of the ſeven planets. (*See No.* 96?) *This title uſually occurs in good ſtate: it would appear to have been loſt, when another was ſubſtituted.*

205. SECOND TITLE-PAGE. *It may be diſtinguiſhed by having* FRETAG *inſtead of* FREITAG *as the name of the day ſacred to Venus.* *B.* 113.

206. SATURN: *left ſide,* SATVRNVS; *the aſtronomical ſign and* "I" *left above:* H. S. B. *on a tablet right above. W.* I$\frac{5}{32}$ *in. H.* I$\frac{11}{16}$ *in. States:* 1. *No lines in ſky;* 2. *More graſs, left;* 3. *Sky. Par.* 1, 2, 3. *B.* 114.

Second of the ſet of planets. There is a deceptive copy, B. M.

207. JUPITER: *left above,* 2. IVPIDER *and the aſtronomical ſign: right above,* H. S. B. *W.* I$\frac{5}{32}$ *in. H.* I$\frac{11}{16}$ *in. States:* 1 *and* 2 *differ in ſhading;* 3 *has long graſs, right. Par.* 1, 3. *B.* 115.

Third of the ſet of Planets. There is a deceptive copy, B. M., which may be diſtinguiſhed by the figure 2, *which in the copy has a long tail extending over D and E.*

208. MARS: *left above,* 3. MARS, *and the aſtronomical ſign: right above,* H. S. B. *W.* I$\frac{5}{32}$ *in. H.* I$\frac{11}{16}$ *in. States:* 1. *The graſs right does not come above the wall;* 2. *Graſs*

above wall and other retouches. *Cam.* 1, 2. *B.* 116.

Fourth of the ſet of Planets. A copy, B. M., may be diſtinguiſhed by the aſtronomical ſign on the ſcorpion, right, below: in copy the third ſtroke is not turned up: ɱ inſtead of m.

209. THE SUN: *left above,* 4 SOL *and the aſtronomical ſign: left, below, on a tablet,* H. S. B. *W.* $1\frac{5}{32}$ *in. H.* $1\frac{11}{16}$ *in. States:* 1. *There are no dots in the rays;* 2. *With dots, and additional armour on the ſhoulders.* *Cam.* 1, 2. *B.* 117.

Fifth of ſet of Planets. A copy, B. M., may be diſtinguiſhed by the noſe of the lion, behind; in the original it comes cloſe to edge of print, right: in copy, it is a little left of edge.

210. VENUS: *left, above,* 5 *and aſtronomical ſign; right, above,* VENVS: *right,* H. S. B. *W.* $1\frac{5}{32}$ *in. H.* $1\frac{11}{16}$ *in. States:* 1. *A ſingle ſet of lines in ſhading of back;* 2. *The blades of graſs on the wall, left, ſhort;* 3. *Long, reaching as*

high as top of heart; 4. *More croſs-hatching on back of the bull.* *Cam.* 1, 2. *B. M.* 2. 3. *B.* 118.

Sixth of the ſet of Planets.

211. MERCURY: *left above,* 6, *and* H. S. B. *right,* MERCVRIVS *and the aſtronomical ſign.* *W.* $1\frac{5}{32}$ *in.* *H.* $1\frac{11}{16}$ *in.* *States: differ in croſs-hatching on the wall.* *B. M.* 1, 2. *B.* 119.

Seventh of the ſet.

THE MOON. (*See No.* 101.)

212. GRAMMAR: *left, above,* GRAMMATICA: *right, below,* I, *and* H. S. B. *W.* $2\frac{3}{16}$ *in.* *H.* $3\frac{1}{2}$ *in.* *B.* 121.

Firſt of ſet of Seven Sciences.

213. DIALECT: *right ſide,* DIALECTICA: *right, below,* 2, H. S. B. *W.* $2\frac{3}{16}$ *in.* *H.* $3\frac{1}{2}$ *in.* *B.* 122.

214. RHETORIC: *left, on a tablet,* RHETORICA: *right, below,* 3: *right, above,* H. S. B. *W.* $2\frac{3}{16}$ *in. H.* $3\frac{1}{2}$ *in.* *B.* 123.

215. ARITHMETIC: *over the head,* ARITHMETRIA: *right, below,* 4; *left, below,* H. S. B. *W.* $2\frac{3}{16}$ *in. H.* $3\frac{1}{2}$ *in.* *B.* 124.

216. MUSIC: *left, above,* MVSICA: *mid-below,* 5: *right, above,* H. S. B. *W.* $2\frac{3}{16}$ *in. H.* $3\frac{1}{2}$ *in.* *B.* 125.

217. GEOMETRY: *left, above,* GEOMETRIA: *right, below,* 6: *left on a cube,* H. S. B. *W.* $2\frac{3}{16}$ *in. H.* $3\frac{1}{2}$ *in.* *B.* 126.

218. ASTRONOMY: *right, above,* ASTROLOGIA: *right, below,* 7: *left, on leg of table,* H. S. B. *W.* $2\frac{3}{16}$ *in. H.* $3\frac{1}{2}$ *in.* *B.* 127.

Seventh and laſt of ſet of Sciences.

219. TRIUMPH OF CHRISTIANITY: *a winged figure holding the ſun, and trampling on a ſerpent, a rainbow behind: left,* H. S. B. *W.* 1⅞ *in. H.* 3 *in. States:* 1. *The wall behind not marked with maſonry, and no lines in ſky, beſide rainbow;* 2. *Wall maſoned, and graſs, left;* 3. *The crown much enlarged, with long branches, and additional graſs, lines in ſky, &c. L.* 1, 3. *B. M.* 5. *Par.* 3. *B.* 128.

220. KNOWLEDGE: *left ſide,* COGNICIO: *middle towards left,* H. S. B. *W.* 1 *in. H.* 1½ *in. States:* 1. *Before croſs-hatching on leaves of book, right;* 2. *With croſs-hatching;* 3. *Generally retouched. Par.* 1, 2, 3. *B. M.* 1. *B.* 129.

Firſt of the ſet of the Knowledge of God and the Seven Virtues.

221. PRUDENCE: *right ſide,* PRVDENCIA; *left, above,* H. S. B. *W.* 1 *in. H.* 1½ *in. States:* 1. *Before croſs lines on ſcarf, left;* 2. *With*

croſs lines on ſcarf; 3. *Retouch on right leg.* *Par.* 1, 2, 3. *B. M.* 1. *B.* 130.

222. CHARITY: *right ſide,* CHARITAS: *left, above,* H. S. B. *W.* 1 *in. H.* 1½ *in. States: in the ſecond the robe is re-ſhaded.* *Par.* 1, 2. *B. M.* 2. *B.* 131.

223. JUSTICE: *over head,* IVSTICIA: *left, below,* H. S. B. *W.* 1 *in. H.* 1½ *in. States: in the ſecond the left leg is ſhaded all over.* *Par.* 1, 2. *B. M.* 1. *B.* 132.

224. FAITH: *left ſide,* FIDES: *middle, towards right,* H. S. B. *W.* 1 *in. H.* 1½ *in. States: in the ſecond the wall has ſhading in diagonal lines.* *Par.* 1, 2. *B. M.* 2. *B.* 133.

225. HOPE: *left ſide,* SPES: *middle, toward left,* H. S. B. *W.* 1 *in. H.* 1½ *in. States:* 1. *Single ſet of ſhadings on ſtocks;* 2. *Croſs-hatch-*

ing; 3. *General retouch. Par.* 1, 2, 3. *B. M.* 2. *B.* 134.

226. FORTITUDE: *on a pillar,* FORTITVDO: *right, above,* H. S. B. *W.* 1 *in. H.* 1½ *in. States:* 1. *Figure dotted;* 2. *Croſs-hatched. Par.* 1, 2. *B. M.* 1. *B.* 135.

Temperance: TEMPERANCIA. (*See No.* 102.)

227. MISFORTUNE: *a woman walking to left: a fiend to right catches her dreſs: a ſcorpion is behind her: above her head,* INFORTVNIVM: *left, above,* H. S. B. *W.* 2 *in. H.*

3⅛ *in. States:* 1. *No graſs on top of rocks to the left, and no lace acroſs front of dreſs;* 2. *A little graſs on lower rock, left, and pattern acroſs*

the breaſt of the dreſs; 3. Much graſs on rocks, and retouch of ſhadows and folds. B. 141.

The match of No. 107. *For a Woman ſeized by Death, undated, B.* 150, *ſee No.* 160.

228. THREE NAKED WOMEN *with Death: the figure to left very thin; the middle figure very fat, her right foot on a ſkull: the right-hand figure has her profile turned to left. On a tablet, below, near the middle,* H. S. B. *W.* $2\frac{1}{16}$ *in. H.* $3\frac{1}{16}$ *in. States:* 1. *The background is ſhaded in diagonal lines, only;* 2. *There are perpendicular lines in the ground.* B. 151.

This ſubject is alſo treated by B. Beham, B. 42.

229. THE VILLAGE FESTIVAL, *No.* 2: *two couples; above, left,* HER GREGORIVS MERCZ. 3.; *right,* MARCVS APRIL. 4. *Right ſide,* H. S. B. *W.* $2\frac{7}{8}$ *in. H.* 2 *in. States:* 1. *The woman, left, has one tuft of leaves in her hand, and there is no graſs to left of her;* 2. *She has*

two tufts, and graſs is added in ſeveral places. Mr. Richard Fiſher has both. B. 155.

For Nos. 1, 4, 7, *and* 9, *ſee Nos.* 154, 155, 156, *and* 161.

230. THE VILLAGE FESTIVAL, *No.* 3: *two couples; above, left,* PHILIPVS MEI. 5.; *right,* IOHANNES BRACHMON. 6. *Left ſide,* H. S. B. *W.* $2\frac{7}{8}$ *in. H.* 2 *in. States:* 1. *Before any numbers;* 2. *With numbers and additional work in foreground.* B. 156.

231. THE VILLAGE FESTIVAL, *No.* 5: *two couples; above, left,* EGIDIVS HERBSTMON. 9.; *right,* SIMON WEINMON. 10. *Middle,* H. S. B. *W.* $2\frac{7}{8}$ *in. H.* 2 *in.* B. 158.

232. THE VILLAGE FESTIVAL, *No.* 6: *two couples; above, left,* MARTINVS WINTERMON. 11: *right,* NICOLAVS CRISTMON. 12. *Middle,* H. S. B. *W.* $2\frac{7}{8}$ *in. H.* 2 *in. States:* 1 *and* 2 *differ in graſs.* B. 159.

For the Village Feſtival, No. 7, *ſee No.* 156.

233. THE VILLAGE FESTIVAL, *No.* 8: *a woman, between two men, approaches a table at which are five figures: over her head, on a ſcroll,* ALDER DV MVST DANCZEN: *left, above, on a tablet* 8. *Mid top,* H. S. B. *W.* $2\frac{7}{8}$ *in. H.* 2 *in. States:* 1. *One ſeries of ſhadings on ſitting woman's back;* 2. *The ſame croſs-hatched.* *B.* 161.

This print, with Nos. 156 *and* 234, *forms one continuous picture.*

For the Village Feſtival, No. 9, *ſee No.* 161.

234. THE VILLAGE FESTIVAL, *No.* 10: *two couples and a fifth figure; left, above, on a ſcroll* ICH WILL AVCH MIT; *right,* DV MACHSTES GAR ZV GROB. *Left above* 10; *right above* H. S. B. *W.* $2\frac{7}{8}$ *in. H.* 2 *in. States:* 1. *No number and the monogram reverſed;* 2. *The firſt monogram concealed by lines and another below, and the number inſerted. L.* 1. *B.* 163.

This print, with Nos. 156 *and* 233, *forms one continuous picture.*

235. A REPETITION, *reverſed and with ſome alterations of No.* 233: *a pair of lovers added under the vine, left: mid top,* H.S.B. *W.* $2\frac{7}{8}$ *in. H.* $1\frac{7}{8}$ *in.* *B.* 164.

236. FIVE PEASANTS FIGHTING WITH SWORDS: *in the centre a woman interferes: in the foreground, right, are two fallen men: above on a ſcroll,* HAVST DV MICH SO STICH ICH DICH. *Left, below, on a tablet,* H. S. B. *W.* $2\frac{7}{8}$ *in. H.* $1\frac{7}{8}$ *in.* *B.* 165.

237. THE LITTLE FESTIVAL: *two men with bagpipes: left, above,* 1.; *right top corner,* H. S. B. *W.* $1\frac{5}{16}$ *in. H.* $1\frac{7}{8}$ *in.* *B.* 166.

238. THE LITTLE FESTIVAL: *a couple of dancers, like the firſt couple in No.* 154. *Left, above,* 2, *reverſed.* H. S. B. *right, above. W.* $1\frac{5}{16}$ *in. H.* $1\frac{7}{8}$ *in.* *B.* 167.

239. THE LITTLE FESTIVAL: 3: *a couple of dancers, repeated from ſecond couple in No.* 155. H. S. B. *right, above. W.* $1\frac{5}{16}$ *in. H.* $1\frac{7}{8}$ *in.* *B.* 168.

240. THE LITTLE FESTIVAL: 4: *a couple, repeated from firſt couple in No.* 155. H. S. B. *right, above. W.* $1\frac{5}{16}$ *in. H.* $1\frac{7}{8}$ *in.* *B.* 169.

241. THE LITTLE FESTIVAL: *left above* 5: *a couple, repeated from No.* 154. H. S. B. *right, above. W.* $1\frac{5}{16}$ *in. H.* $1\frac{7}{8}$ *in.* *B.* 170.

A proof, before the number, L.

242. THE LITTLE FESTIVAL: 6: *a couple, repeated from No.* 231. H. S. B. *left, above. W.* $1\frac{5}{16}$ *in. H.* $1\frac{7}{8}$ *in.* *B.* 171.

243. THE LITTLE FESTIVAL: 7: *a couple, repeated from No.* 232. H. S. B. *left, above. W.* $1\frac{5}{16}$ *in. H.* $1\frac{7}{8}$ *in.* *B.* 172.

244. THE LITTLE FESTIVAL: 8: *a couple, partly repeated from No.* 231. H. S. B. *left, above. W.* 1 $\frac{5}{16}$ *in. H.* 1 $\frac{7}{8}$ *in.* *B.* 173.

245. THE LITTLE FESTIVAL: 9: *a couple, partly repeated from No.* 232. H. S. B. *right, above. W.* 1 $\frac{5}{16}$ *in. H.* 1 $\frac{7}{8}$ *in.* *B.* 174.

246. THE LITTLE FESTIVAL: *a woman beats a man who lies on the ground and embraces a girl: above on a ſcroll,* FIN ICH DICH DO. H. S. B. *right, above. W.* 1 $\frac{5}{16}$ *in. H.* 1 $\frac{7}{8}$ *in.* *B.* 175.

247. THE LITTLE FESTIVAL: *a couple, engaged as the left couple in No.* 234: *above on a ſcroll,* ICH WILL AVCH MIT. H. S. B. *left, above. W.* 1 $\frac{5}{16}$ *in. H.* 1 $\frac{7}{8}$ *in.* *B.* 176.

For the laſt piece of the Little Feſtival, ſee No. 98.

THE WEDDING: *Eight Prints, each* $1\frac{7}{8}$ *in. H., by* $1\frac{5}{16}$ *in. W.*

248. (1) TWO MUSICIANS *and a man with an axe:* H. S. B. *left, above.* *B.* 178.

249. (2) FIRST COUPLE WALKING. H. S. B. *right, above.* *B.* 179.

250. (3) SECOND COUPLE. H. S. B. *left, above.* *B.* 180.

251. (4) THIRD COUPLE. H. S. B. *right, above.* *B.* 181.

252. (5) FOURTH COUPLE. H. S. B. *right, above.* *B.* 182.

253. (6) FIFTH COUPLE. H. S. B. *right, above.* *B.* 183.

254. (7) SIXTH COUPLE. H. S. B. *left, above.* *B.* 184.

255. (8) THE BRIDE AND BRIDEGROOM, *wearing chaplets, the father attending, to right.* H. S. B. *right, above.* *B.* 185.

A complete ſet is at Paris.

256. A MAN AT MARKET, *looking to right: over his head on a ſcroll,* DETEN WIR VERKA VEEN. *Right, above,* H. S. B. *W.* 1 *in. H.* 1½ *in.* *B.* 186.

257. A WOMAN AT MARKET, *looking to left: over her head, on a ſcroll,* ZVM WEIN WOLT WIR LAVFEN. *Right, above,* H. S. B. *W.* 1 *in. H.* 1½ *in.* *B.* 187.

258. A PEASANT *ſtanding with his hands behind his back: on a ſcroll behind his head,* DAS . SCHAD-ET NIT. *Left ſide,* H. S. B. *W.* 1⅛ *in. H.* 1¾ *in.* *B.* 189.

The companion to No. 112.

259. THREE SOLDIERS WITH A DOG: H. S. B. *on a tablet, left top corner.* *W.* 1 3/16 *in.* *H.* 1 3/4 *in.* *B.* 196.

260. A SOLDIER AND TWO MEN, *with barrels: in the background a city on fire:* H. S. B. *right, above.* *W.* 1 3/16 *in.* *H.* 1 3/4 *in.* *B.* 197.

This print and the next can hardly be diſtinguiſhed. *B. M.*

261. A SOLDIER AND TWO MEN, *with barrels: in the background a city on fire:* H. S. B. *right, above.* *W.* 1 3/16 *in.* *H.* 1 3/4 *in.* *B.* 197.

The two foregoing prints can hardly be diſtinguiſhed. In the ſecond the flame does not come quite down to the roof of the building at the left edge: and right, above, the loweſt flame is longer and darker, and has leſs dotting near it. *B. M.*

262. A SOLDIER, *going to left, in a landſcape:* H. S. B. *left, above.* *W.* 2 1/8 *in.* *H.* 4 1/2 *in.* *Not in Bartſch.*

Albertine Muſeum, Vienna: deſcribed by Roſenberg, No. 212*a.*

263. A NYMPH SEATED WITH A HARP: H. S. B. *left, above.* *W.* $1\frac{5}{16}$ *in.* *H.* $1\frac{17}{32}$ *in.* *An etching.* *B. M., Par.* *B.* 205.

264. THE FOOT BATH: *a woman ſeated, looking to the left, attended by two children:* H. S. B. *on a tablet, left, below.* *W.* 2 *in.* *H.* $3\frac{1}{16}$ *in.* *Ox., Par.* *B.* 207.

There is a good reverſed copy. Roſenberg deſcribes from Barthel Beham's B. 36. *The ſame ſubject was treated by Altdorfer, B.* 56.

265. TWO COUPLES, *ſeated, between them a jeſter: to the left a tree. Right top corner,* H. S. B.: *no date.* *W.* $2\frac{1}{16}$ *in.* *H.* $1\frac{3}{16}$ *in.* *B.* 212.

See No. 94, *of which this plate has ſometimes been deſcribed as the firſt ſtate: this is a miſtake, as is eaſily proved by the exiſtence of worn-out impreſſions ſtill wanting date. In this print the face of the ſleeping man is ſhaded with lines "in bend ſiniſter": and his knees are not ſtriped. It is on the whole ſuperior to No.* 94.

266. A MALE JESTER, *seated to left, looking to right and a female jester facing him: between them two dragon flies, and to left two more. On the stone, left, below,* H. S. B. *W.* $2\frac{1}{16}$ *in. H.* $1\frac{7}{16}$ *in. States:* 1 *and* 2 *differ in the sleeve of the left figure, which is striped in* 2. *B.* 213.

267. VIGNETTE, *an Eagle with two Cupids:* H. S. B. *on a tablet, middle, bottom. W.* $2\frac{1}{8}$ *in. H.* $\frac{7}{8}$ *in.* *B.* 224.

See also Nos. 132, 133.

268. VIGNETTE: *a vase supported by two tritons blowing shells:* H. S. B., *middle, below. W.* $2\frac{1}{8}$ *in. H.* $\frac{7}{8}$ *in.* *B.* 225.

See also Nos. 132, 133.

269. ORNAMENT; *two satyrs, and a female figure between them: mid-top,* H. S. B. *W.* $3\frac{1}{8}$ *in. H.* $1\frac{1}{32}$ *in.* *B.* 232.

270. ORNAMENTAL SCROLLWORK, *with two ſtorks and a nude figure:* H. S. B. *right, above. W.* $2\frac{1}{2}$ *in. H.* $1\frac{1}{2}$ *in. Paſſavant,* 267. *S. K. M., Par. Not in B.*

271. ORNAMENT, *ſcrollwork with dolphins' heads.* H. S. B. *in the centre. W.* $3\frac{9}{16}$ *in. H.* $1\frac{1}{2}$ *in. B.* 235.

272. UPRIGHT ORNAMENT: *below a half figure ending in ſcrollwork, ſupporting a vaſe:* H. S. B. *in the centre on a ſmall tablet. W.* $\frac{15}{16}$ *in. H.* $4\frac{3}{16}$ *in. B.* 244.

273. THREE COMPOSITE CAPITALS: *at top,* VITRVVIVS: *a Latin inſcription, left ſide; a German inſcription, right ſide. W.* $2\frac{1}{16}$ *in. H.* $3\frac{5}{8}$ *in. B.* 251.

274. A CUPID *holding a ſhield in his left and a helmet in his right hand; behind him, left, a*

globe. H. S. B. *right, above. W.* $2\frac{3}{16}$ *in. H.* $3\frac{3}{8}$ *in.* *B.* 259.

The match of No. 95.

Doubtful or Unsigned Prints.

275. Virgin and Child: *ſeated on a bank: ſhe offers Him a pear.* H. S. P. *left, below. W.* $2\frac{7}{8}$ *in. H.* $4\frac{1}{8}$ *in.*

This is apparently an etching *in imitation of Beham's woodcut of the ſame ſubject. Par.*

276. A Horse, *going to right: above,* H. S. B. *W.* $6\frac{3}{4}$ *in. H.* $6\frac{3}{8}$ *in.*

Apparently an etching. B. M.

277. Six Naked Women, *dancing. Signed* H. S. B. 1527, *but certainly not by our artiſt. W.* $6\frac{5}{8}$ *in. H.* $3\frac{3}{4}$ *in.*

An etching. B. M.

278. The Arms *of Cardinal Albert von Brandenburg, Archbiſhop of Mentz: above, a*

Cardinal's hat; below, an inſcription, ALBRECHT VON GOTIS . . . . . ZV RVGEN. *W.* $2\frac{5}{8}$ *in. H.* $3\frac{3}{4}$ *in. Beautifully engraved in Beham's beſt ſtyle, but without date or ſignature. Par.*

279. SHIELD OF ARMS *with the Paroquet: reverſed: "Per feſſe, in chief a popinjay: in baſe, a fleur de lis." Creſt, on a helmet, "a popinjay on a fleur de lis." Above, right, is a dial, with hours, the hand pointing to* 2 *: left, an hour glaſs. Below, right, a ſmall ſhield, "on a bend, three eſtoiles": left, a ſkull. This piece is quite in Beham's manner: the paroquet reſembles that in Nos.* 168 *and* 175 *: the figures on the clock face are the ſame as thoſe in many of his prints. W.* $2\frac{1}{16}$ *in. H.* $2\frac{3}{4}$ *in. Cam., L.*

For the unſigned title-pages of Planets, ſee Nos. 204, 205.

280. ORNAMENT : *a mermaid ſupporting ſcrollwork with a Cupid's head: tablet, below, middle, but unſigned. W.* $1\frac{1}{8}$ *in. H.* $3\frac{1}{2}$ *in. Par.*

281. JUSTICE, *ſeated, naked; a ſword in her right and a pair of ſcales in her left hand; beneath her feet, the Emperor Nero. W.* 2 *in. H.* 3 *in. Mentioned by Paſſavant, No.* 264, *as being at Munich. He does not give the monogram.*

282. DEATH SEIZING A WOMAN: 1526, *without monogram. W.* $3\frac{3}{4}$ *in. H.* 5 *in. An etching mentioned by Le Blanc, No.* 171.

283-9. A SET OF SEVEN PLANETS, *probably by Virgil Solis, with the monogram* H. S. B. *and poſſibly from Beham's deſigns. W.* $1\frac{7}{8}$ *in. H.* 3 *in.*

290. ST. PETER, *as a pilgrim, ſitting: right, above* 1525. *No monogram. Nagler, p.* 618.

291. ST. ANDREW, *ſitting: right, above,* 1521. *No monogram. Nagler, p.* 618.

292. A DANCE OF PEASANTS: *a frieze.*
Nagler, p. 618.

293. CHILDREN WITH MUSICAL INSTRUMENTS. *Nagler, p.* 622.

294. TWO GENII, *each playing with a lion.*
Nagler, p. 622.

295. THREE MEDALLIONS *in a hexagon: women's heads in two of them, a ſkull in the third. Without ſignature. W.* $2\frac{1}{8}$ *in. H.* $1\frac{5}{8}$ *in.* *Weigel, No.* 15587.

296. A PEASANT, *going to the right: a horn to his mouth: ſigned (query, B. or P.?) W.* $2\frac{3}{8}$ *in. H.* $3\frac{1}{2}$ *in.* *Nagler, p.* 622.

297 *to* 312. A SET OF MONASTIC ORDERS, *ſixteen in all, copied from woodcuts by H. S. Beham, and monograms added. The whole* 16 *have only been identified at Cam. Each print meaſures, W.* $2\frac{1}{8}$ *in. H.* $3\frac{6}{8}$ *in.*

Additions and Corrections.

95. *Said to repreſent Durer's Arms.*

156. *Forms a continuous picture with* 233 *and* 234, *not* 231 *and* 232.

160. *There is a very deceptive copy. It reſembles* 159, *having the monogram right, but the reſt of the deſign reverſed as in* 160.

186. *States:* 1. *No graſs: lower part of tunic and ball of club not ſhaded;* 2. *No graſs, tunic and club ſhaded;* 3. *With graſs on maſonry. Mr. Fiſher has* 1 *and* 2. *B. M., Par.* 2. *L.* 3.

Index of the Numbers in Bartsch's Peintre Graveur, vol. viii., with the corresponding Numbers in this List.

B.	L.	B.	L.	B.	L.	B.	L.
1	2	22	33	43	138	64	35
2	3	23	175	44	181	65	36
3	45	24	176	45	139	66	24
4	42	25	177	46	182	67	193
5	96	26	8	47	140	68	66
6	117	27	4	48	183	69	67
7	118	28	9	49	184	70	194
8	49	29	10	50	150	71	68
9	64	30	149	51	185	72	69
10	65	31	178	52	186	73	70
11	171	32	103	53	187	74	128
12	157	33	179	54	188	75	129
13	51	34	180	55	106	76	58
14	127	35	99	56	189	77	195
15	172	36	11	57	190	78	6
16	158	37	12	58	191	79	196
17	18	38	13	59	5	80	25
18	19	39	14	60	21	81	71
19	168	40	15	61	23	82	97
20	174	41	16	62	22	83	151
21	60	42	17	63	34	84	152

B.	L.	B.	L.	B.	L.	B.	L.
85	72	114	206	143	169	172	243
86	43	115	207	144	100	173	244
87	44	116	208	145	170	174	245
88	73	117	209	146	165	175	246
89	153	118	210	147	53	176	247
90	74	119	211	148	105	177	98
91	197	120	101	149	108	178	248
92	39	121	212	150	159	179	249
93	40	122	213	151	228	180	250
94	75	123	214	152	59	181	251
95	76	124	215	153	167	182	252
96	110	125	216	154	154	183	253
97	111	126	217	155	229	184	254
98	198	127	218	156	230	185	255
99	130	128	219	157	155	186	256
100	141	129	220	158	231	187	257
101	142	130	221	159	232	188	112
102	143	131	222	160	156	189	258
103	144	132	223	161	233	190	79
104	145	133	224	162	161	191	28
105	146	134	225	163	234	192	29
106	162	135	226	164	235	193	30
107	163	136	102	165	236	194	41
108	199	137	77	166	237	195	31
109	200	138	104	167	238	196	259
110	201	139	26	168	239	197	260
111	202	140	107	169	240	198	119
112	164	141	227	170	241	199	131
113	204	142	78	171	242	200	50

B.	L.	B.	L.	B.	L.	B.	L.
201 . .	7	216 . .	48	231 . .	120	246 . .	55
202 . .	38	217 . .	83	232 . .	269	247 . .	121
203 . .	27	218 . .	84	233 . .	90	248 . .	122
204 . .	1	219 . .	113	234 . .	91	249 . .	147
205 . .	263	220 . .	114	235 . .	271	250 . .	148
206 . .	80	221 . .	85	236 . .	135	251 . .	273
207 . .	264	222 . .	86	237 . .	203	252 . .	124
208 . .	166	223 . .	89	238 . .	54	253 . .	123
209 . .	52	224 . .	267	239 . .	61	254 . .	136
210 . .	81	225 . .	268	240 . .	62	255 . .	137
211 . .	82	226 . .	132	241 . .	63	256 . .	125
212 . .	94	227 . .	133	242 . .	93	257 . .	126
213 . .	266	228 . .	134	243 . .	47	258 . .	95
214 . .	109	229 . .	116	244 . .	272	259 . .	274
215 . .	192	230 . .	115	245 . .	56		

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